

# **Interpreting the Flute Works of Jean Françaix (1912-1997)**

by

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## Declaration

This exegesis contains the results of research carried out at the University of Tasmania Conservatorium of Music between 2008 and 2011. It contains no material that, to my knowledge, has been accepted for a degree or diploma by the University or any other institution, except by way of background information that is duly acknowledged in the exegesis. I declare that this exegesis is my own work and contains no material previously published or written by another person except where clear acknowledgement or reference has been made in the text.

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## Abstract

There is surprisingly little written about French composer Jean Françaix (1912-1997), considering his prolific output of around 200 works. In addition to his numerous compositions, Françaix was a talented orchestrator, conductor and pianist, touring extensively throughout his lifetime. Over a quarter of his music was written for wind instruments, and more than forty of these works are for flute, either as a prominent solo instrument or in a chamber music setting. Although Françaix's flute works are technically demanding, they are pleasing to the ear, reflecting his desire to create 'musique pour faire plaisir'. This research explores the translation of this aim through Françaix's flute music documented in a series of recitals featuring his works and an accompanying exegesis. The written component contextualises the works performed, interrogating the composer's objectives through research of the historical background and the technical and expressive mandate of these works.

Twelve of Françaix's flute works have been chosen for this study, evenly soloistic and chamber oriented, representing the style and various genres of his flute music.

Ranging from his *Suite pour Flûte Seule* to the *Quintette à Vent No. 1*, these works display characteristics of Françaix's compositional style, including his use of neoclassical techniques, modern harmonies and rhythms and his inherent French wit. As the majority of literature on Françaix consists of reviews and brief mentions in passing, there is little dealing with the interpretation of his music. Pedagogical aids and recordings form necessary documentation for the analysis of Françaix's intended style. With informed knowledge of flautists, such as dedicatee Jean-Pierre Rampal, and various educational manuscripts of the time, new ideas are explored.



Reference is made to performance perspectives and solving technical issues in order to answer the question of how to make this highly virtuosic music sound easy, and create music that pleases audience and performers alike. Through exploration of the context and aesthetic aims of his flute compositions, this original contribution restores to the flute repertory the quality compositions of Jean Françaix.

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## **Introduction: Literature review of Jean Françaix, his contemporaries and the context of his flute works in twentieth-century France**

Jean Françaix (1912-1997) was a pianist and prolific French composer, with an output of over 200 works, over forty of which were written for the flute.<sup>1</sup> His contribution to the twentieth-century flute repertoire includes both solo and chamber music, and twelve of his flute works will be discussed in this study.<sup>2</sup> Françaix's *Divertimento pour Flûte et Piano* of 1953, *Suite pour Flûte Seule* of 1962, *Concerto pour Flûte et Orchestre* (piano reduction) of 1966, *Impromptu pour Flûte et Ensemble à Cordes* (piano reduction) of 1983, *Sonate pour Flûte à Bec (Flûte) et Guitare* of 1984, and *Sonate pour Flûte et Piano* of 1996 each display soloistic tendencies, while his *Quatuor à Vent* of 1933, *Musique de Cour: Duo Concertant pour Flûte, Violon et Orchestre* (piano reduction) of 1937, *Quintette à Vent No. 1* of 1948, *Sept Impromptus pour Flûte et Basson* of 1977, *Le Colloque des Deux Perruches pour Flûte et Flûte Alto* of 1989 and *Trio pour Flûte, Violoncelle et Piano* of 1995 are regarded as 'chamber music'. Although not a great deal has been written on Jean Françaix, and even less on his flute works, a review of the literature is necessary to be aware of the contributions of others in the field. This introduction will provide insight to Françaix's biographical information, his influences, compositional style, aesthetic intent and flute works, highlighting major sources linked to these areas.

Françaix's generous contribution to French music of the twentieth century has warranted his place in encyclopedias and reference books. In addition to these short, factual accounts, Françaix's family and friends and a few scholars have written a

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<sup>1</sup> See the full list of Jean Françaix's flute works at the official website, [www.jeanfrancaix.com](http://www.jeanfrancaix.com).

<sup>2</sup> For full details of these compositions, see Appendix A.

small amount of focused studies. Although Françaix added considerably to the repertoire of twentieth-century French music, he did not attract the fame of his predecessors, such as the much-celebrated *Les Six*. Consequently his music has remained overshadowed and undervalued. Françaix's music is accessible and typical of the French style in its grace and wit, yet such qualities have been subject to much negative criticism, with his music often dismissed as being too light hearted, and therefore less worthy of merit. While this impression may be gained from some of Françaix's works, it could also be linked to the context in which his music was created and performed. In regard to Françaix's flute works, the performance and reception of these certainly impacted on their popularity, as the works performed by noted flautist Jean-Pierre Rampal attest.

A small number of studies are devoted exclusively to Jean Françaix and several theses have been written on specific areas of his music. The most important of these to this study is Elizabeth Ruppe's discussion of form and tonality as elements of neoclassicism in two of Françaix's flute works, the *Divertimento pour Flûte et Piano* and *Suite pour Flûte Seule*.<sup>3</sup> Ruppe investigated the neoclassical aesthetic from its beginnings in nineteenth-century France to after World War I, providing context to Françaix's career. Concepts of neoclassicism are discussed in regard to form and tonality in Françaix's *Divertimento* and *Suite*, identifying these works as significant additions to the French flute repertoire.

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<sup>3</sup> Elizabeth Ambler Ruppe, "Form and tonality as elements of neoclassicism in two works of Jean Françaix: *Divertimento pour flûte et piano* (1955) and *Suite pour flûte seule* (1963) with three recitals of selected works of Mozart, Widor, Feld, Muczynski and others" (DMA, University of North Texas, May 1996).

While Ruppe's thesis provides a solid reference for Françaix's solo flute works, Margaret Donaghue investigated the wind chamber music from a clarinetist's perspective.<sup>4</sup> Her thesis focused on analytical aspects of Françaix's *Quatuor à Vent*, *Quintette à Vent No. 1*, *Quintette* (for clarinet and string quartet) and *Sixtuor*. Donaghue described these chamber works in terms of form, melody, harmony, phrase, rhythm and texture with additional performance perspectives of a clarinetist. Although mainly factual, with some opinions expressed in the sections on performance aspects, Donaghue's thesis raises valid points on the *Quatuor* and *Quintette*, which are also mentioned in the present study. These two theses are valuable in terms of concept and content in relation to Françaix's flute and wind music. Both Ruppe and Donaghue also include appendices that list performance and publication details of prominent flute works, which have also proven useful to this research.

In a more encompassing sense of the interpretation of Françaix's music, there have also been notes made by some fortunate instrumentalists who met and worked with Jean Françaix. Bassoonist James Jeter wrote of his experience of rehearsing Françaix's *Divertissement pour Basson et Quintette à Cordes* with the composer in an article for the Double Reed Society.<sup>5</sup> Jeter reveals the composer's comments for almost every bar of the work, and although they are specific to this particular work, similar ideas can be applied to the flute works. These documents assist in forming the foundation upon which this study builds, extending the ideas of these musicians with the performance perspective of a flautist.

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<sup>4</sup> Margaret A. Donaghue, "The chamber music of Jean Françaix: A clarinetist's perspective" (DMA dissertation, University of Illinois, Urbana-Champaign, 1996).

<sup>5</sup> James Jeter, "The Composer Speaks: Jean Françaix on his *Divertissement* for Bassoon and String Quintet" From a rehearsal with Jean Françaix in New York City, PDF, <http://www.idrs.org/publications/Journal/JNL9/composer.html> (accessed August 7, 2008).

The major contributor to biographical research on Françaix has been Muriel Bellier. Known for her biographic entries on Françaix in the *New Grove Dictionary of Music and Musicians*,<sup>6</sup> Muriel Bellier has also written a thesis titled *Caractéristiques des ballets de Jean Françaix*,<sup>7</sup> and various articles and presentations demonstrating her vast contribution to knowledge on Françaix. Most useful for this study is the short biography *Jean Françaix: De la musique et des musiciens*<sup>8</sup> written by Bellier and funded by the Fondation Singer-Polignac. Written in an anecdotal style, this biography is appropriately subtitled ‘Promenade sérieuse sans Gravité’.<sup>9</sup> Bellier’s account reminisces about Jean Françaix as a child and his predilections to become a composer from an early age, an ambition that was strongly encouraged by his musical parents. It discusses his family life and relationships, providing context for his compositions. Particularly insightful are the letters between Françaix and his beloved teacher Nadia Boulanger and his friend and colleague Francis Poulenc. These letters are held in both the Bibliothèque Nationale and private collections of Françaix’s family members.<sup>10</sup>

Acting as a ‘godmother’ figure, Nadia Boulanger actively promoted Françaix’s music throughout her career. Jeanice Brooks has documented Boulanger’s career through its humble beginnings and the musicians involved in the salon of the Princess de

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<sup>6</sup> Muriel Bellier, “Françaix, Jean (René Désiré)” in *The New Grove Dictionary of Music and Musicians*, eds., S. Sadie and J. Tyrrell (London: Macmillan, 2001), Vol. 9, 138-140.

<sup>7</sup> Muriel Bellier, “Caractéristiques des ballets de Jean Françaix” (DEA Musique et Musicologie dissertation, University of Paris IV, Sorbonne, 1991).

<sup>8</sup> Muriel Bellier, *Jean Françaix: De la musique et des musiciens*, trans. Beryl Sedivka (Paris: Fondation Singer-Polignac, 1999).

<sup>9</sup> ‘Promenade sérieuse sans Gravité’ meaning ‘a serious, but not too serious stroll’ through the composer’s life.

<sup>10</sup> Various manuscript letters of Nadia Boulanger and Françaix are referenced in the notes of Bellier, *Jean Françaix: De la musique et des musiciens* as being held in the Bibliothèque Nationale de France and private collections of Blanche and Catherine Françaix.

Polignac.<sup>11</sup> This article explores the concept of salon music and the fundamental differences between the private salon and the public concert hall, the relationship between Boulanger and the Princess and the significance of salons in the musical culture of the 1930s. Entrance to the salon performances of the Princess de Polignac was by invitation only and the repertoire played was not necessarily ‘financially viable’.<sup>12</sup> This venue was an important outlet for much of Françaix’s earlier music to be aired, though not always published, as stated in many letters between the composer and his teacher.

Bellier suggests that it was through the salon of the Princess de Polignac that Jean Françaix and Francis Poulenc met.<sup>13</sup> Both recipients of her patronage, their works were often programmed in the same concerts and they shared opportunities for compositions and arrangements. One such arrangement was Françaix’s orchestration of Poulenc’s *L’histoire de Babar, le petit elephant* in 1962. After perusing the orchestral score, Poulenc did not wish to alter a single note, stating on a postcard to Françaix “To christen Babar my dear Jean, with my warmest gratitude.”<sup>14</sup> *Babar* was met with great success, though sadly Poulenc passed away in 1963 without having heard the new version.

As a member of *Les Six*, Francis Poulenc was more widely recognised than his friend Jean Françaix, and therefore more studies have been written on him. Particularly

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<sup>11</sup> Jeanice Brooks, “Nadia Boulanger and the Salon of the Princess de Polignac,” *Journal of the American Musicological Society* 46, no. 3. (Autumn 1993) <http://www.jstor.org/stable/831927> (accessed February 17, 2010).

<sup>12</sup> Brooks, 430.

<sup>13</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 21.

<sup>14</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 23. Francis Poulenc to Jean Françaix on a postcard dated May 1962, collection Françaix, estate of Blanche Françaix. This card follows one sent by Françaix to Poulenc to announce his orchestration in April 1962.

insightful are the letters to and from Poulenc between 1915 and 1963 that Sidney Buckland has translated in his book *Echo and Source*,<sup>15</sup> which is divided into sections of letters, notes and pictures. In a letter to André Schaeffner,<sup>16</sup> Poulenc wrote “Apart from Françaix and Messiaen, all the young composers are quite happy with what was done before 1914,”<sup>17</sup> which shows Poulenc’s affinity with Françaix. Although Poulenc’s music may have been more popular than Françaix’s, many of their works were performed on the same programs and stylistic similarities can be seen in both composers’ works, as they were working in such close proximity.

As previously mentioned, Françaix was not always praised throughout his career; in fact he was more often criticised. Rollo Myers rates Françaix with little more than a mention in his book, *Modern French Music*.<sup>18</sup> Here Françaix was seen as another ‘middle of the road’ composer who did not belong to any particular group or ‘school’, and therefore labelled as one of the ‘independents’, “as difficult to pin a label [on] as they themselves would have been reluctant to accept one.”<sup>19</sup> David Ewen also believes “profundity of thinking and deeply felt emotions are not to be found in his [Françaix’s] works”<sup>20</sup> but this is a misunderstanding of Françaix’s aesthetic intent to create ‘musique pour faire plaisir’.

There have also been mixed reviews about the reception of Françaix’s music, attested by the premiere of his first symphony. Written at the start of his career when he was

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<sup>15</sup> Sidney Buckland, ed. and trans., *Francis Poulenc ‘Echo and Source’ Selected Correspondence 1915-1963* (London: Victor Gollancz Ltd., 1991).

<sup>16</sup> Buckland, 372. French musicologist André Schaeffner was at one point intending to write a book on Poulenc.

<sup>17</sup> Buckland, 130.

<sup>18</sup> Rollo Myers, *Modern French Music: From Fauré to Boulez* (New York: Praeger Publishers, 1971), 145.

<sup>19</sup> Myers, 145.

<sup>20</sup> David Ewen, *The Complete Book of 20th Century Music*, rev. ed. (Englewood Cliffs, N.J.: Prentice-Hall Inc., 1959), 132.

just 20 years old, Françaix's symphony was performed by the Orchestre Symphonique de Paris under noted French conductor Pierre Monteux on November 6, 1932.

According to Nicolas Slonimsky,

Two interruptions by booing and hissing conscientious objectors to dissonant counterpoint, using housekeys as resonators, and causing Monteux to plead with them for the freedom of modernistic musical expression.<sup>21</sup>

In quite a different account of the story, Ruppe states, "audience noise caused by cries of appreciation and acclamation during the concert caused the conductor to start the piece over three times."<sup>22</sup> The validity of this last comment is then contradicted by Marc Lanjean's recollection that "one critic reported that such a momentous scandal had not been seen since the premiere of *Le Sacre du printemps*."<sup>23</sup> Since this supposed 'scandal', the reception of Françaix's music has continued to receive varied reviews, and caused some audiences to disregard his music.

Of course, the reason why Françaix's music may have been overlooked, particularly later in his career, could have been merely a case of his emergence at the wrong time in the history of French arts and culture. At a time where new innovations and avant-garde techniques were prized, Françaix was still happily writing in the neoclassical tradition established before him. In an article for the *New York Times*,<sup>24</sup> Judith Karp wrote,

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<sup>21</sup> Nicolas Slonimsky, *Music Since 1900*, 4<sup>th</sup> ed. (London: Cassell, 1971), 555.

<sup>22</sup> Ruppe, 15.

<sup>23</sup> Marc Lanjean, as cited in Ruppe, 15. As the audience did not particularly appreciate the premier of Igor Stravinsky's *Le Sacre du printemps* in 1913, it is assumed that the premiere of Françaix's symphony was also not very well received.

<sup>24</sup> Judith Karp, "Music in France and Jean Françaix" *New York Times*, June 21, 1981, A19, <http://search.proquest.com/docview/424114619> (accessed 13 October, 2010).

While some Neo-Classic composers experimented with new styles that occasionally jarred the ears of their public, Mr. Françaix's music remained firmly planted in tonality and classic forms.<sup>25</sup>

Françaix expressed his reasons for following tradition and not the scientific advances of the day, as he observed:

It is true that we are in an extraordinary scientific period... But science is collective; each new discovery surpasses what was known before. Whereas art is a succession of individuals, and masterpieces last no matter what follows them. Why should we throw out the grammar that has given us such masterpieces?<sup>26</sup>

Richard Langham Smith's article "More Fauré Than Ferneyhough"<sup>27</sup> marked Jean Françaix's 80<sup>th</sup> birthday, giving recognition where due. Langham Smith recalls Poulenc's sentiments in his letter to André Schaeffner, in which Françaix is compared with noted composer Olivier Messiaen as adopting 'modern trends'. His article also provides insight into some of Françaix's under-recognised earlier, more serious works, such as *L'Apocalypse Selon St Jean*. Though many of these early works link Jean Françaix to the neo-classicist group *Les Six*, Langham Smith suggests that he was not influenced by their irony and surrealism, but more by contemporaries, Igor Stravinsky and Maurice Ravel, with whom he shared a taste for the eighteenth-century forms and classical aesthetic of Mozart. At a time when serialist techniques were being used in Germany, Françaix's works provided a striking contrast with 'crystal

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<sup>25</sup> Karp, A19.

<sup>26</sup> Jean Françaix, as cited in Karp, A19.

<sup>27</sup> Richard Langham Smith, "More Fauré Than Ferneyhough. Jean Françaix is 80 This Year. Time, Richard Langham Smith Suggests, to Reappraise This Misunderstood Figure," *The Musical Times* 133, no. 1797 (November 1992) <http://www.jstor.org/stable/1002571> (accessed April 14, 2008).



clear freshness', which is perhaps why his works met with more success in Germany than his home country of France.<sup>28</sup>

Langham Smith noted that Françaix's music possesses a certain 'spirit' and typical French qualities of 'lightness and grace.'<sup>29</sup> These ideals are said to have collapsed in the postwar period, though this was not the case with Françaix, who carried them throughout his entire career, breathing "a genuine Frenchness into neo-classicism of the 1930s."<sup>30</sup> Though Françaix's seemingly unchanged compositional style did cause some criticism in comparison with modern trends of the time, he continued to provide a medium that was accessible to both performers and listeners alike. Myers comments that Françaix writes "attractive light-weight music in a neo-classic vein,"<sup>31</sup> and it is true to say that Françaix undoubtedly contributed to the French neoclassical landscape throughout his career.

Langham Smith also emphasised that humour is a part of Françaix's personality, and that this is evident in his compositions and his belief in 'musique pour faire plaisir'. In the *Historical Bibliographical Resource Guide* on comedy in music,<sup>32</sup> Enrique Alberto Arias discusses the common perception that only 'serious' music is worthy of academic study. This book aims to disprove the view that comic music is 'superficial and simple', providing pertinent examples of comedic elements in music for each of the conventional periods of music history. Françaix's *Concertino* for piano and orchestra of 1934 is mentioned in the section titled 'the contemporary period', with

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<sup>28</sup> Langham Smith, 556.

<sup>29</sup> Langham Smith, 556.

<sup>30</sup> Langham Smith, 555.

<sup>31</sup> Myers, 145.

<sup>32</sup> Enrique Alberto Arias, *Comedy in Music: A Historical Bibliographical Resource Guide* (Westport, Conn.: Greenwood Press, 2001).

comments that it “typifies this composer’s wit.”<sup>33</sup> Although there is no further reading as far as Françaix’s music and humour is concerned, some general comments are made on this topic, including definitions of comedy, humour and wit.

According to Arias,

Comedy takes many forms, including ritual, and can involve caricature, burlesque, farce, and slapstick. Caricature isolates and exaggerates traits; parody mocks style. Travesty and burlesque likewise ridicule compositional procedures, but perhaps to an even greater degree.<sup>34</sup>

These aspects can be seen in Françaix’s compositions through his highly exaggerated musical language.

A broader insight into humour as a musical concept can be gleaned from Laurie-Jeanne Lister.<sup>35</sup> Her work investigates music as a form of communication and how humour can be conveyed through music. Lister notes that feelings can be represented through different aspects of music, such as tonality, instrumentation, tempo, chromaticism and dissonance.<sup>36</sup> This idea is further developed as Lister discusses the manipulation of mood between major and minor tonalities and their ability to uplift or sadden, especially when used at a climactic place in the music. Also considered are terms surrounding humour, such as parody, satire, irony and wit, and the confusion that arises when one attempts to define these expressions. In summation of her study, Lister states that music was classified in three different levels in the eighteenth-century aesthetic. These are high (profound, sublime and passionate), middle (smooth

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<sup>33</sup> Arias, 91.

<sup>34</sup> Arias, 2.

<sup>35</sup> Laurie-Jeanne Lister, *Humor as a Concept in Music: A theoretical study of expression in music, the concept of humor and humor in music with an analytical example – W. A. Mozart, Ein musikalischer Spaß, KV 522* (Frankfurt am Main: Peter Lang, 1994).

<sup>36</sup> Lister, 39.

and flowing, the pleasant and beautiful) and low (comical or farcical, the picturesque).<sup>37</sup> This hierarchy can also be seen in the twentieth century, with Françaix's music often perceived as resembling the middle to low category.

Françaix's mischievous compositional style emerged from a tradition of children's music for an adult audience, established by previous French composers and artists. Roger Shattuck's *The Banquet Years*<sup>38</sup> provides a holistic view of the arts in France from 1885 to World War I, often commenting on humour. Four artistic figures, Alfred Jarry, Henri Rousseau, Erik Satie and Guillaume Apollinaire, are mentioned for their common traits of 'child-like' innocence. Shattuck writes that "Rousseau's entire career was devoted to creating the universe of a grown-up child"<sup>39</sup> through his primitive 'realist' artwork. This comment leads to an interesting discussion on the traits of humour, the tendency to laugh at what is childlike and identifying humour as a genre and style. Shattuck states that another feature of humorous composition is "the eruption of a dream into waking experience,"<sup>40</sup> where absurdity is pushed into the realm of hallucination. This notion is true of Erik Satie, who claimed "I came into the world very young in a time which is very old...I should like to know the kind of music a one-year-old child would compose."<sup>41</sup> There is no doubt that Satie shared this curiosity with many contemporary composers, including Jean Françaix with his predominantly youthful musical expression.

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<sup>37</sup> Lister, 177.

<sup>38</sup> Roger Shattuck, *The Banquet Years: The Origins of the Avant Garde in France, 1885 to World War I* (New York: Vintage Books, 1968).

<sup>39</sup> Shattuck, 32.

<sup>40</sup> Shattuck, 34.

<sup>41</sup> Shattuck, 177.

Aside from these written accounts, and short fragments of information, there are few biographies on Jean Françaix. In addition to Bellier's *Jean Françaix: De la musique et des musiciens*, biographical accounts have also been written by Marc Lanjean<sup>42</sup> and Lionel Pons,<sup>43</sup> though these are also written in French and have been unattainable during the course of this study. The aim of this exegesis is not to fill holes in biographical information on Françaix; rather it is to provide a context for his flute works and to assist in their interpretation, and for this research there is much information in the medium of pedagogical writings, and both historical and modern recordings. Through reading and listening to various sources it is possible to gauge the true character inherent in the music of Jean Françaix, and fill the gaps in the research of his flute works.

It is important to consider the background of twentieth-century French flute compositions to give context to Françaix's flute works. One major opportunity for composers of the twentieth century was the Paris Conservatoire *solos de concours*. These 'test pieces' were written with the intention of displaying the virtuosic skill of instrumentalists to graduate from their final year at the Paris Conservatoire.<sup>44</sup> The flute *concours* were commissioned each year from 1824-1970, and as such they form the majority of the French flute repertoire of the nineteenth and twentieth centuries. Flautists Jean Louis Tulou and Henri Altès initially began the tradition, writing their own pedagogical flute works with the following premise:

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<sup>42</sup> Marc Lanjean, *Jean Françaix: musicien Française* (Paris: Contact Éditions, c1961).

<sup>43</sup> Lionel Pons, *Jean Françaix: ou le mal-entendu*, introduction by Jean Alain Joubert, preface by Jacques Françaix (Montrem: Les Amis de la Musique Française, projected for publication in 2012).

<sup>44</sup> Melissa Colgin, "The Paris Conservatoire Concours Tradition and the Solos de concours for Flute, 1955-1990" (D.M.A. diss., The University of Texas at Austin, 1992), 1.

An exercise must always be played through as though it belonged to a piece of music with a definite style to it. Conversely, to play indifferently is a waste of time and tires one to no purpose.<sup>45</sup>

Although this was a worthwhile aim, the works of Tulou and Altès lacked variety. This changed when Claude-Paul Taffanel became the flute professor at the Paris Conservatoire in 1893, as he began to commission different composers to write virtuosic showpieces for the Paris Conservatoire *concours*.<sup>46</sup> Dissertations on the Paris Conservatoire flute *solos de concours* include those by Kathleen Cook<sup>47</sup> and Melissa Colgin,<sup>48</sup> which provide background information on the history of the Paris Conservatoire and eminent flute professors and together discuss the compositions from 1900-1990. The Paris conservatoire *solos de concours* form a large quantity of the twentieth century French flute repertoire and although Françaix did not contribute to this collection, they are a context in which to place his flute works.

As the Paris Conservatoire *solos de concours* evolved, they became more sombre to reflect the times in which they were written. Between the wars there were two main aesthetics in France, and significant composers were divided into two distinct groups; *La Jeune France* and *Les Six*. Olivier Messiaen, André Jolivet and their group *La Jeune France* liberated themselves from tonality, while restoring music to its original primitive state. Akin to primal eras, they believed that music was not art, rather it was a power to connect with the gods.<sup>49</sup> Indeed, it was not until the seventeenth or

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<sup>45</sup> Joseph-Henri Altès, as quoted from Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers* (New York: C. Scribner's sons, c1985), 132.

<sup>46</sup> Toff, 253.

<sup>47</sup> Kathleen Roberta Cook, "The Paris conservatory and the Solos de concours for flute 1900-1955" (Ph. D. thesis, University of Wisconsin, Madison 1991).

<sup>48</sup> Melissa Colgin, "The Paris Conservatoire Concours Tradition and the Solos de concours for Flute, 1955-1990" (D.M.A. diss., The University of Texas at Austin, 1992).

<sup>49</sup> Myers, 138.

eighteenth centuries that music was considered entertainment and the art of giving pleasure to an audience.<sup>50</sup> Both Messiaen and Jolivet wrote works for the flute *concours* of the Paris Conservatoire in typical post-war style, depicting scenes through their serious ‘humanist’ musical language.<sup>51</sup> Written at the end of the Second World War, Jolivet’s *Chant de Linos* of 1944 is based on Greek mythology and includes contrasting material of melancholy cries and violent shrieks, using short bursts of repeated semiquavers, which effectively conjure the sound of gunshots. Messiaen’s *La Merle Noir* for flute and piano of 1951, his only work for the flute, depicts a blackbird at night. This work is challenging in regard to its complex rhythms and ensemble balance, contrasting hypnotic sections with Messiaen’s renowned wild birdcalls. Much research on these difficult flute works has been undertaken, addressing performance issues and their importance in the repertory.<sup>52</sup>

In contrast, the members of *Les Six* promoted a lighter musical aesthetic in interwar France. The motto of this group of composers was ‘back to Bach’ and a return to the eighteenth century, or, as Myers eloquently states “when music wore ruffles and a wig and was content to express nothing but itself.”<sup>53</sup> In comparison to Jolivet and Messiaen, neoclassicism was seen as being frivolous and of not much worth. This was the general view of a collection of twentieth-century French composers, including Jacques Ibert, Pierre-Max Dubois, Claude Arrieu, and of course, Jean Françaix, whose musical styles were so light-hearted that people did not take it seriously and so

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<sup>50</sup> Myers, 138.

<sup>51</sup> Myers, 137.

<sup>52</sup> Studies on these works include Dara Stucker “Two *Solo de Concours* for Flute: Dutilleux’s *Sonatine* and Jolivet’s *Chant de Linos*” (Masters Research Paper, Ball State University Muncie, Indiana, December 2009); Bryan Arthur Guarnuccio “André Jolivet’s *Chant de Linos* (1944): A Sentential Analysis” (Master of Music, Bowling Green State University, 2006) and Roger Nichols, “Messiaen’s ‘Le merle noir’: The Case of a Blackbird in a Historical Pie” *The Musical Times* 129, no. 1750 (December 1988), 648-650 <http://www.jstor.org/stable/966655> (accessed March 9, 2011).

<sup>53</sup> Myers, 134.

believed it lacked depth: as Françaix said “The aim that we young Frenchmen have in mind is to compose serious things without weightiness.”<sup>54</sup> Similarly, Dubois claimed:

By nature, I am impulsive, but there is a hidden part of me which is certainly more serious. However, my character incites me to write gay music. I love humour and I have no pretension of stopping the world in its spin.<sup>55</sup>

Aside from the final movement of Ibert’s Flute Concerto, the numerous flute works written by these composers are not among the test pieces of the Paris Conservatoire, and thus have attracted less scholarly attention.

Similar to the aforementioned literature merely listing Françaix’s style and most popular works, his flute music is also referred to in flute repertory books, alongside other French composers of twentieth-century flute music. Nancy Toff is one of few to mention Françaix in a chapter on *The Modern Era* where a substantial eight pages is dedicated to France and its flute music, with a paragraph on Françaix. Toff is enthusiastic about Françaix’s music and obviously believes that it is of value, writing that his flute works are “classical in inspiration, elegant, graceful, and idiomatically written for the instrument.”<sup>56</sup> Although such sources are valuable in noting the style and reception of Françaix’s works, they do not offer any insight into their interpretation, and even though Toff remarks that Françaix’s flute works are “idiomatically written for the instrument”, this does not necessarily mean that they are easy to perform. Addressing some of the difficulties found in Françaix’s flute works are the pedagogical writings of various French flute masters, such as the collaborative

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<sup>54</sup> Reinhard Schulz, trans. Lionel Salter, Jean Françaix, *La Bergère Enchantée*, Astrid Fröhlich, Ulrike Mattanovich, Eleanor Froelich, Alexander Swete (ORFEO C388961 A. 1996), sleeve notes.

<sup>55</sup> Maguy Lovano, “Pierre-Max Dubois” biography, [http://www.billaudot.com/\\_\\_english/index\\_va.html](http://www.billaudot.com/__english/index_va.html) (accessed July 4, 2010).

<sup>56</sup> Toff, 264.

efforts of Claude-Paul Taffanel (1844-1908) and Phillippe Gaubert (1879-1941),<sup>57</sup> the technical and expressive writings of Marcel Moyse (1889-1984)<sup>58</sup> and teachings of Jean-Pierre Rampal.<sup>59</sup> These and other documents assist in giving direction to the performance research aspect of this study, and inform the notion of a French school of flute playing.

Taffanel and Gaubert's *Méthode Complète de Flûte* is a series of technical workbooks, written to assist with every difficulty on the flute. Numerous exercises are given on articulation, scales, ornamentation, and the aspect that French flautists were most concerned with, tone. The importance of not only technique, but also a quality sound production was emphasised by Taffanel's instructions to composers to write Paris Conservatoire *solos de concours* that were balanced equally in lyricism and virtuosity. In relation to technique, Douglas Mackie's comparative database of flute studies<sup>60</sup> is a good reference for finding the correct study to complement different aspects of flute playing, and includes Taffanel and Gaubert's pedagogical works.

The teachings of Marcel Moyse reflect those of Taffanel and Gaubert, although a stronger focus is given on sound production. His *Exercices Journaliers pour la Flûte* are useful for improving mechanical issues on the flute, while his more well known *De la Sonorité, Art et Technique* provides exercises for beautiful flute tone production. Moyse supported the notion of creating a 'singing' sound through the flute, and this idea is explored in Andrew Macleod's thesis on the bel canto method of

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<sup>57</sup> Claude-Paul Taffanel, Philippe Gaubert, *Méthode Complète de Flûte* first published 1923 (Paris: A. Leduc, 1996).

<sup>58</sup> Marcel Moyse, *Exercices Journaliers pour la Flûte* (Paris: Alphonse Leduc, 1923) and *De la sonorité, art et technique* (Paris: Alphonse Leduc, 1934).

<sup>59</sup> Sheryl Cohen, *Bel Canto Flute: The Rampal School* (Iowa City: Winzer Press, 2003).

<sup>60</sup> Douglas Mackie, "The Flute Study: A Comparative Data Base of Flute Studies for the Development of the Pedagogy of the Flute" (Master of Music, University of Tasmania, 1998).



Marcel Moyse.<sup>61</sup> Macleod's research also places the concept of a French Flute School in a more local context, surveying the views of prominent Australian flautists and teachers on the essence of French flute teaching. Although mainly self-taught, English flautist Trevor Wye had lessons with Moyse, and thus has adopted elements of the French school of flute playing. His series of exercise books for the flute are also an important addition to the repertoire.<sup>62</sup>

The teachings of Jean-Pierre Rampal and his colleague Alain Marion (1938-1998) have been documented in Sheryl Cohen's *Bel Canto Flute: The Rampal School*. As a former student of Rampal, Cohen gives insight into his various philosophies from master classes and her own individual experiences. This book aligns with Andrew Macleod's work on Moyse, exploring the notion of bel canto flute playing through quality tone production and the art of 'singing each note'. Also in the title, Cohen proposes a 'Rampal School' of flute playing, exploring Rampal's techniques to assist with flute-specific problems. As technical and expressive difficulties commonly occur in Françaix's flute music, these sources are useful for the interpretation of Françaix's flute works.

In addition to such pedagogical works focusing on tone and technical facility are various études written by French composers of the same era as Françaix. Paul Jeanjean, Jacques Castérède, Eugène Bozza and Marcel Bitsch all composed numerous melodious studies,<sup>63</sup> which presumably would have been practiced diligently by students of the Paris Conservatoire concurrently as Françaix was writing

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<sup>61</sup> Andrew Macleod, "De la sonorité - The Bel Canto Flute Method of Marcel Moyse" (MPhil thesis, The University of Queensland, 2009).

<sup>62</sup> Particularly pertinent to this study are the exercises found in Trevor Wye, *A Trevor Wye Practice Book for the Flute, Volume 6: Advanced Practice* (London: Novello, 1987).

<sup>63</sup> Thank you to my examiners who kindly suggested these composers for inclusion in this exegesis.

his flute works. As these studies capture the same idiom as Françaix's music, flautists would be wise to include them in their practice regime alongside Françaix's flute works. It should also be noted that, in addition to the pedagogical works of Taffanel, Gaubert, Moyse and Rampal, these studies do not solely assist in developing technique specific to performing Jean Françaix's music, rather these resources facilitate the technique of flautists in a general sense with many other twentieth century French flute works.

Other authoritative sources on the interpretation of French flute music include articles, books and dissertations on what has become known as the French Flute School. "The French School: What is so French About It?"<sup>64</sup> is an important study for the interpretation of French flute music. It is concerned with different aspects of the flute teachings of the twentieth century, and raises valid points about the French language and its impact on the French flute sound. Linda Landeros Lamkin offers a more in depth study of the concept that language affects the sound quality and articulation of flute playing. Her document compares and contrasts the four main flute schools of the twentieth century; French, German, English and American, discussing the different vowel sounds used for each and how this directly correlates with the sound production on the flute.<sup>65</sup>

The French style of flute playing can also be gleaned from various accounts of famed French flautists such as Susan S. Fries' biography of Marcel Moyse<sup>66</sup> and Rampal's

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<sup>64</sup> Rebecca M. Valette, "The French School: What is so French About It?" *The Flutist Quarterly* XXXVI, no. 1 (Fall 2010): 22-35.

<sup>65</sup> Linda Landeros Lamkin, "An Examination of Correlations Between Flutists' Linguistic Practices and Their Sound Production on the Flute" *Proceedings of the Conference of Interdisciplinary Musicology*. (Montreal, Québec, Canada, March 10-12, 2005).

<sup>66</sup> Susan S. Fries, *My Teacher: Remembering Marcel Moyse* (Bloomington, Ind.: Author House, 2007).

autobiography.<sup>67</sup> The anecdotal style of these accounts share a glimpse of music and life in the twentieth century and include many memorable quotes that are valuable when interpreting Françaix's flute works. Claude Dorgeuille's book on the French Flute School<sup>68</sup> is a comprehensive source containing many excerpts from articles, reviews and writings of the dominant flautists associated with the French aesthetic of flute performance. The masters of the French Flute School, led by Taffanel, and the Louis Lot manufacturers of the modern Böhm system flute qualified France as the home of the flute in the twentieth century. The evolution of the flute as a solo instrument is discussed in Kristine Healy's thesis "From the birdcage to the concert stage."<sup>69</sup> This critical commentary displays the changing role of the flute from the late nineteenth century to the twentieth century, referencing French flute works by Jacques Ibert, Claude Debussy, Gabriel Fauré and François Borne to confirm its status as a respected solo instrument.

Through this examination of the teachings of the French Flute School, the question is raised of whether one needs to emulate the playing style of French flute masters, specifically dedicatee Jean-Pierre Rampal, to create a genuine performance of Françaix's flute works. Fortunately, contacts with the composer's son, Jacques, and Denis Verroust of the *Association Jean-Pierre Rampal* have allowed access to unpublished recordings. These include performances of Françaix's flute works by Rampal, and are sometimes conducted by the composer himself. Rampal's various performances of Françaix's flute works are a valuable source in terms of performance

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<sup>67</sup> Jean-Pierre Rampal, *Music, My Love: An Autobiography with Deborah Wise* (New York: Random House, 1989).

<sup>68</sup> Claude Dorgeuille, *The French Flute School: 1860-1950* (London: Bingham, 1986).

<sup>69</sup> Kristine Anne Healy, "From the birdcage to the concert stage: the image transformation of the Boehm flute with reference to works by François Borne, Claude Debussy, Gabriel Fauré and Jacques Ibert" (Masters in Philosophy, The University of Queensland School of Music, March 2006).

practice, indicating the intended tempi and capturing the spirit of Françaix's music, ultimately assisting with the authenticity of their interpretation. Other materials kindly donated by Verroust include rare recordings, press releases, concert programs and photographs that have not otherwise been published. DVDs of Rampal are also available and provide an inspiring glimpse of the performer throughout his career. Unfortunately, no performances of Françaix's works for flute appear to have been captured on film, though works of the same era and similar style have been released commercially by EMI, including Ibert's *Concerto pour Flûte et Orchestre*<sup>70</sup> and Poulenc's *Sonata pour Flûte et Piano*.<sup>71</sup>

As the prominent performer of Françaix's flute works, and due to his rising success as a concert flautist, Rampal was mostly responsible for the recognition of Françaix's flute music. Therefore, it is not difficult to acquire the scores of Françaix's better-known flute compositions. Primarily published by Schott Music, Françaix's flute works are easily accessed through most online stockists, such as Sheet Music Plus. It is obvious however, when the scores are handwritten, which pieces are perhaps less widely recognised. The other obvious indication of the popularity of Françaix's music is the constant emergence of new recordings of his works. Recordings are a great basis from which one can learn and gain ideas about performance practice quickly and effectively. There are many recordings of Françaix's flute music, most of which are listed on the website [arkivmusic.com](http://www.arkivmusic.com),<sup>72</sup> to which there is a link on the official Jean Françaix website. Among these, a number of recordings are valuable to this study,

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<sup>70</sup> Jean-Pierre Rampal, *Classic Archive: Jean-Pierre Rampal/ Mozart, Ibert, Vivaldi, Bach, Couperin, Handel*, DVD (New York: EMI Classics, 2007).

<sup>71</sup> Francis Poulenc, *Francis Poulenc and Friends*, DVD (New York: EMI Classics, c2005).

<sup>72</sup> Archiv Music: The Source for Classical Music <http://www.arkivmusic.com/classical/Name/JeanFran%C3%A7aix/Composer/3949-1> (accessed April 4, 2011).

whether entirely comprised of Françaix's music or, more often, containing one among other works of a similar style or genre.

Consisting entirely of Françaix's flute works, *La Bergère Enchantée*<sup>73</sup> is a quality recording by performers skilled in the interpretation of Françaix's flute music. The performance of Austrian flautist Astrid Fröhlich follows Françaix's detailed scores with apparent ease and gives the music the character Françaix intended. Manuela Wiesler is another flautist who highlights the flute repertoire of Françaix with her energetic interpretations of Françaix's *Concerto* and *Suite* among other flute works by French composers.<sup>74</sup> Another recording worthy of merit is by the Ensemble Wien-Berlin,<sup>75</sup> which includes a collection of Françaix's chamber works for wind instruments. Of particular significance to this study are the *Quatuor à Vent* and the *Divertissement* (more commonly known as the *Divertimento*) for flute and piano. The Ensemble Wien-Berlin offer a very precise performance of these works, with sensitive playing and interpretation, shown in the support of leading voices and the effective use of *rallentando*. Another convincing performance of Françaix's wind music is by the Danish National Symphony Orchestra Wind Quintet on *French Music for Wind Quintet*.<sup>76</sup> This commonly places Françaix's renowned *Quintette à Vent No. 1* among quintets by Poulenc, Ibert and Milhaud and shows the tight ensemble skills of the Danish National Symphony Orchestra wind section. *Jean Françaix In Concert*<sup>77</sup> is an

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<sup>73</sup> Jean Françaix, *La Bergère Enchantée*, Astrid Fröhlich, Ulrike Mattanovich, Eleanor Froelich, Alexander Swete (ORFEO C388961 A, 1996). This CD includes the *Sonate* for flute and guitar, *Suite* for solo flute, *Sept Impromptus* for flute and bassoon and *Cinq piccoli duetti* for flute and harp.

<sup>74</sup> Manuela Wiesler, *Manuela Plays French Flute Concertos* (BIS CD 529, 1991); Manuela Wiesler, *Manuela Plays French Solo Flute Music* (BIS CD 459, 1994).

<sup>75</sup> Jean Françaix, *Ensemble Wien-Berlin: Quatuor, Trio, Divertissement, L'Heure du Berger, Thème et Variations*. Wolfgang Schulz, Hansjörg Schellenberger, Karl Leister, Milan Turkovic, Stefan Dohr, Ferenc Bognár, Camerata 28CM-580, 2000.

<sup>76</sup> Ibert, Françaix, Milhaud, Poulenc, *French Music for Wind Quintet*, Danish National Symphony Orchestra Wind Quintet, Ralf Gothóni, Piano (Naxos 8.557356, 2005).

<sup>77</sup> Jean Françaix, *Jean Françaix In Concert*, Berliner Bläserquintett, Marion Hofmann, Richard Waage,

important recording for interpretative purposes, being one of few commercial recordings of Françaix at the piano, performing his works for piano and winds. This recording exudes energy, which is enhanced with the knowledge of its live performance in Germany.

Recordings also exist as free samples from the official website of Jean Françaix.<sup>78</sup> A comprehensive list of Françaix's works are easily accessible from this website, with catalogue searches by title, date, instrument or number of instruments. In addition to various sound samples of Françaix's works, this website also has a discography of known recordings. A biography is also included, complete with pictures and details of Françaix's centenary celebrations planned for 2012. Also useful is the Schott Publishing website,<sup>79</sup> which includes publication details and regularly updated news of recent concerts of Françaix's works. As with many composers, Françaix seems to have become more popular since his death, living on through his music. In recent years Françaix's music is claiming wider recognition evidenced by the number of performances of his works. During this research, more publications and recordings of his music have become available and increasing numbers of live performances reflect his revitalised impact in the modern concert hall. Françaix's flute works contributed significantly to the French flute repertory of the twentieth century in style, sound and technical mastery of the instrument, and as such they are due for reconsideration.

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Thorsten Rosenbusch, Johanna Peters, Michael Nellessen (Kontrapunkt 32141, 1993).

<sup>78</sup> [www.jeanfrancaix.com](http://www.jeanfrancaix.com) is managed by friends and family and is updated often.

<sup>79</sup> <http://www.schott-music.com/shop/persons/featured/6765>.

## Chapter 1: Jean Françaix as composer and performer and the dedication and reception of his works

Jean René Désiré Françaix was born on May 23<sup>rd</sup>, 1912 in Le Mans, France. Found among many scores at his house after his death, a small manuscript titled “Jean 18 months” is evidence of the beginning of Françaix’s compositional career, proving that he read music before his alphabet.<sup>80</sup> Even at a young age he had decided on his career, as he wrote:

My daddy’s name is Alfred Françaix,<sup>81</sup> he is 40 years old. My mummy’s name is Jeanne Provost,<sup>82</sup> she is 35 years old. My father teaches piano, my mother singing, I am Jean Françaix. I work during part of the day. In the morning I practice my piano for 2 and a half hours. In the afternoon I do my homework with my grandmother. My granny and my grandfather are now retired. I have neither brother nor sister but I have a small cousin called Jacqueline, whom I shall marry when I am grown-up; it will be necessary for me to earn my living and I will decide to be a composer.<sup>83</sup>

Françaix’s parents both enjoyed musical careers: his mother a singer and teacher and his father a musicologist, composer and pianist at the Le Mans Conservatoire. His parents encouraged his progress, and he was constantly immersed in rehearsals, concerts and conversations on music.<sup>84</sup>

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<sup>80</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 11.

<sup>81</sup> Alfred Françaix (1880-1970), as noted in Bellier *Jean Françaix: De la musique et des musiciens*, 12-13.

<sup>82</sup> Jeanne Provost (1858-1942), as noted in Bellier *Jean Françaix: De la musique et des musiciens*, 12-13.

<sup>83</sup> Jean Françaix at 8 years old (according to his parents), as noted in Bellier *Jean Françaix: De la musique et des musiciens*, 12-13.

<sup>84</sup> Ruppe, 10. Due to the upheavals of the First World War, many musicians fled Paris to smaller towns, such as Le Mans, where the Françaix family welcomed as houseguests authors, artists and musicians, including composer, conductor and current Professor of flute at the Paris Conservatoire at that time, Philippe Gaubert.

Françaix showed a love for composing that encouraged his father Alfred to send a letter accompanying his first manuscript to noted French composer Maurice Ravel, to which he received a reply on January 10, 1923, reading:

Among the child's gifts I observe above all the most fruitful an artist can possess, that of curiosity: you must not stifle these precious gifts now or ever, or risk letting this young sensibility wither.<sup>85</sup>

Although Françaix was a virtuoso pianist, conductor and skilled orchestrator, he was first and foremost, a composer. It is said that he was constantly composing, and as soon as one piece was finished, he would begin another.<sup>86</sup> Among his prolific repertoire of over 200 compositions are five operas, thirteen ballets, three symphonies, over thirty concertos, ten film scores, and numerous solo and chamber works.<sup>87</sup> The only discouragement for composing it seems Françaix received was from his piano teacher Isidore Philip when he began his studies at the Conservatoire National de Musique in 1926. Most of Françaix's compositions were written on the journeys from Le Mans to Paris, and so his manuscripts could not easily be hidden from his piano teacher: "Isidore Philip was cross to hear that his pupil composed. He would forage in Jean's music case looking for samples of compositions."<sup>88</sup> Perhaps as a result of his constant composing, Françaix did not win the first piano prize after his first year of study, as Philip wrote in a letter to Françaix:

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<sup>85</sup> Muriel Bellier, "Françaix, Jean (René Désiré)" in *The New Grove Dictionary of Music and Musicians*, eds., S. Sadie and J. Tyrrell (London: Macmillan, 2001), Vol. 9, 138.

<sup>86</sup> James Jeter, "The Composer Speaks: Jean Françaix on his Divertissement for Bassoon and String Quintet" from a rehearsal with Jean Françaix in New York City, Internet PDF <http://www.idrs.org/publications/Journal/JNL9/composer.html> (accessed August 7, 2008).

<sup>87</sup> This vast catalogue is proof that Françaix's parents chose to abide by Ravel's letter by not repressing his creative output throughout his life.

<sup>88</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 28-29.



You nearly obtained the 1<sup>st</sup> Prize. But you should thank those people who did not vote for you instead of cursing them. This will enable you to work for another year, you see, I always say, ‘the 1<sup>st</sup> Prize is nothing.’ What is important is to know your art through and through. So don’t worry, have a good holiday and a good rest!<sup>89</sup>

Françaix won the first prize (or *premier prix*) in piano in 1930, and so graduated from the Conservatoire. Though his teacher persistently encouraged him to become a pianist, Françaix remained faithful to composing all his life, without compromise.

But since my very youth, I got the virus for composition. Beginning something from a blank piece of paper, what exhilaration! Being able to get out of your personal prison, what a privilege! And the risk is nothing: if the message is worthless, I will not be there to notice it... And God will console me, if he accepts me...<sup>90</sup>

Though Françaix’s desire to compose was stronger than his desire to perform, Georges Auric once claimed Françaix was “inebriated by the blank page,”<sup>91</sup> the need to perform became more apparent as his career progressed. Some works, such as the *Concerto pour Piano et Orchestre* of 1936, were written to meet the demands of a performance career, particularly when commissions were slow.<sup>92</sup> During the 1960s, Françaix enjoyed a busy schedule of national and international tours, which gave him recognition as a pianist and composer. His recital programs were indicative of his love for music of the past, with arrangements of compositions by Chabrier, Chopin, Mozart and Schubert, for whom he had a “special affection.”<sup>93</sup> Françaix showed his versatility

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<sup>89</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 28. Isidore Philip to Jean Françaix (July 1929) private collection, estate of Blanche Françaix.

<sup>90</sup> Jean Françaix as quoted on “Hommage à Jean Françaix” website <http://www.requiem-voices.com/jfrancaix/biograph.htm>, trans. Delphine Lannuzel (accessed January 16, 2009).

<sup>91</sup> Muriel Bellier, *Jean Françaix: De la musique et des musiciens*, 30.

<sup>92</sup> Ruppe, 16-17.

<sup>93</sup> Bellier, “Françaix, Jean (René Désiré),” 138.

by performing solo and in various chamber groups. His chamber music skills may not have been as strong however, as Françaix's first venture into chamber music (a quartet by Fauré) was remembered by the Head of the Conservatoire, Henri Rabaud: "You know, you play the piano very, very well but as for your colleagues, I don't know how they play because I have not heard them..."<sup>94</sup> Françaix's soloistic tendencies eclipsed the ensemble and he agreed: "this was a good lesson for me. So now, when I accompany, I withdraw my claws."<sup>95</sup> Bellier recalls that Françaix would advise how his scores should be played, playing or conducting the works himself wherever possible.

If Françaix was not conducting his own works, the most likely candidate was his beloved teacher and godmother,<sup>96</sup> Nadia Boulanger (1887-1979). Renowned for teaching composition, rather than her own ability to compose, Boulanger came from a musical family. In fact, it has been said that the reason she ceased to compose and became a teacher was due to her younger sister, Lili, whose promising compositional career was cut short by terminal illness.<sup>97</sup> Nadia Boulanger believed that she could not continue in her sister's footsteps as a composer and so went on to inspire many in the field of composition, including the young Jean Françaix. Their first encounter is mentioned in Bellier's biography, as Boulanger recalls:

I have not taught many children, I had very few opportunities to do so and the ones I have taught were so gifted that there was no merit in teaching them! But one day a child –Jean Françaix– Was due to arrive for his first harmony lesson

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<sup>94</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 37.

<sup>95</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 37.

<sup>96</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 18. Nadia Boulanger signed her letters to the Françaix family 'fairy godmother' and was officially godmother to Jean Françaix.

<sup>97</sup> Caroline Potter, "Boulanger, (Juliette) Nadia" in *The New Grove Dictionary of Music and Musicians*, eds., S. Sadie and J. Tyrrell (London: Macmillan, 2001), Vol. 4, 97.

and I was thinking “How shall I teach him?” This kept me awake at night, and I worried. When he arrived I said to him “you know, Jean, today we will work on chords. “Ah,” he said, “just like this” and he played a chord. He looked so young and after 2 months I said to his mother “Mrs. Françaix, I do not know why we are wasting our time in teaching Jean harmony; he knows harmony. I do not know how, but he knows it. Let us study counterpoint.”<sup>98</sup>

From this reminiscence it is obvious that Françaix learnt quickly, and he was possibly at an advantage with such musical parents. Through Alfred and Jeanne Françaix, Jean was introduced to Nadia Boulanger, who in turn introduced him to composers of the past and new talents through concerts that were held at the École Normale de Musique and musical evenings of the Princess Edmond de Polignac.

Princess Winnaretta Singer was heiress of the Singer sewing machine fortune, born in America and raised in England and France. After a fleeting first marriage, the Princess found a companion in Prince Edmond de Polignac based on their artistic friendship and mutual love of music. Thirty years her senior, the Prince and Princess married in 1893,<sup>99</sup> and in the following year, they established a salon in Paris in the music room of their mansion on Avenue Henri-Martin (today’s Avenue Georges-Mandel).<sup>100</sup> The Prince was an amateur composer and the Princess played piano and organ.<sup>101</sup> The Polignac salon became a haven for new and avant-garde music. The first performances of Chabrier, d’Indy, Debussy, Fauré and Ravel took place in the Polignac salon, the young Ravel even dedicated his famous piano work *Pavane pour une Infante Défunte* (Pavane for a Dead Princess) of 1899 to the Princess.<sup>102</sup> In honour

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<sup>98</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 15.

<sup>99</sup> Brooks, 421.

<sup>100</sup> Brooks, footnote, 422.

<sup>101</sup> Brooks, 421-422.

<sup>102</sup> Michael de Cossart, *The Food of Love: Princesse Edmond de Polignac (1865-1943) and her salon* (London: Hamish Hamilton, 1978), 63.

of her late husband, the Princess commissioned works by young composers of the time, including Igor Stravinsky, Erik Satie, Darius Milhaud and Francis Poulenc. The Princess was also the patron of the renowned Ballet Russes, l'Opéra de Paris and composition teacher Nadia Boulanger.

In the Princess's drawing room one was likely to find artists such as Paul Valéry, Darius Milhaud, Francis Poulenc, Serge Lifar and Igor Stravinsky, reflecting her generosity and love of the arts through hosting numerous concerts during the 1930s.<sup>103</sup> This was very encouraging for the young Françaix, as Bellier noted,

Even before Jean Françaix received a commission he was in touch with various important personalities through the introduction of the Princess. He was barely 12 years of age and was already turning pages for Stravinsky who was performing his works on the piano.<sup>104</sup>

While Boulanger was at the height of her career at the time of these salon performances in the 1930s she was known as a 'musical priestess', and her taste in repertoire was often described as 'eclectic'.<sup>105</sup> Musicians supported Boulanger's musical choices at the Princess's soirées, and Jean Françaix was among the willing performers. Françaix was often at the piano with other students of Boulanger or teachers at the École Normale de Musique, singing or playing their various instruments. Though the Princess offered a lot less money for musicians to perform at her salon than they would receive on the concert stage, performers were generally happy to play for the friendly and intimate audience that would attend.<sup>106</sup>

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<sup>103</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 20.

<sup>104</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 19.

<sup>105</sup> Brooks, 432.

<sup>106</sup> Brooks, 433.

Boulanger's segue into the concert hall was through so-called 'private' concerts at the École Normale de Music, private only to staff and students, and benefit concerts for various organisations, such as the Foch Hospital and La Sérénade.<sup>107</sup> In these concerts Boulanger conducted much of the repertoire she had previously conducted in the Hôtel Singer-Polignac, of which the impressed reviewers were unaware. These concerts were also broadcast on radio, giving salon works a new audience and, with Boulanger's unique taste, these were not the usual 'salon pieces' one would expect.<sup>108</sup> The Princess was obviously happy with Boulanger's choice of music, giving her control over the programming of future salon concerts.<sup>109</sup>

The Princess's taste was a significant factor in the choice of music played in her salon, and luckily both Boulanger and the Princess were in agreement. They both shared an interest in the music of Stravinsky, Poulenc, and Françaix, which resulted in the regular performance of new music by these composers. The dissemination of new works was crucial, but so too was the twentieth century reception of older music, such as Mozart, Beethoven and Monteverdi. Boulanger continued to conduct salon concerts, giving her the reputation of a 'society musician':<sup>110</sup> "The twin novelties of a female conductor and a rarely performed work struck the imagination of music critics, who responded with glowing reviews."<sup>111</sup> Nadia Boulanger organised the salon performances until her death in 1979, when Jean Françaix assumed this role.<sup>112</sup>

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<sup>107</sup> Brooks, 434-435.

<sup>108</sup> Brooks, 436.

<sup>109</sup> Brooks, 448.

<sup>110</sup> Brooks, 437.

<sup>111</sup> Brooks, 438.

<sup>112</sup> Brooks, footnote 79, 447.

The effect of the salon of the Princess de Polignac on the reception of Françaix's music was profound. Considering Boulanger's impact on the salon of the Princess de Polignac, and indeed how salon music was perceived in early twentieth century France, it is hardly surprising that Boulanger's favourite student would be swept up in this phenomenon. Polignac and Boulanger are responsible for much of the recognition of Françaix's music, through their commission and promotion. The Princess trusted Boulanger to find talented young composers, particularly those who needed the money, as she was concerned with providing resources not to recognised composers, but to talented emerging artists in times of hardship.<sup>113</sup> However, with commissions came certain rules, which gave the patron control of the composition and its reception. Though, for most composers this was not a hindrance as the Princess launched their works at such important venues as international festivals.<sup>114</sup>

The Princess's conditions for her commissions were: the right to a first performance in her salon, the dedication of the piece, a signed autograph manuscript and a reduction for piano, or for voice and piano (permitting a more informal performance of the work in the Princess's salon). The commission was not paid for in full until the final autograph manuscript was received. After this time the composer was allowed to sell the piece to a publisher, although performance of the work was not permitted for the first six months after its salon premiere, unless the Princess gave her permission.<sup>115</sup> For this reason, some of Françaix's pieces were not aired publicly as soon as he might have liked. The letters between Boulanger, Françaix and the

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<sup>113</sup> Brooks, 453.

<sup>114</sup> Brooks, 454.

<sup>115</sup> Brooks, 454.

Princess highlight what she would or would not schedule in the concerts, sometimes based on the simple fact that she would not be present at the time of the concert.<sup>116</sup>

As impractical as the rules of commission seemed, Françaix abided by them to establish his compositional career. As a young emerging composer, Françaix sought as many commissions as possible, especially in the 1930s after meeting his wife, Blanche Yvon, as they hoped to start a family.<sup>117</sup> Françaix expressed his feelings and financial concerns in a letter to Nadia Boulanger in 1936:

I am in love with a young woman from here, have been for a long time, and have told my parents about it but they were quite upset. I am indeed very young and this young lady is not rich, comes from a modest background and I do not know how soon I can really earn my living. We have decided to wait as long as necessary, even for years... However I am quite sure of her love, her understanding and devotion and she knows she can trust me. Besides my love for composing, I wish that the sweetness and pride in my life shall be to make her happy and to love her totally until I die... I am sure that you will agree with my choice and that she will please you... Dear Mademoiselle, I feel my heart overflows with tenderness, I dream to express this in music and I trust in God.<sup>118</sup>

Boulanger must have supported Françaix in this endeavour, as she attended the marriage ceremony, which took place a year later in the St Julien cathedral in Le Mans on August 17 in 1937.<sup>119</sup> The Princess de Polignac also showed her approval of

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<sup>116</sup> Brooks, 454.

<sup>117</sup> Brooks, 458.

<sup>118</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 24. Jean Françaix to Nadia Boulanger (Saturday 10 October, 1936), Bibliothèque Nationale.

<sup>119</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 25.

the couple, inviting the newlyweds to her Venetian Palace while on their honeymoon.<sup>120</sup>

Although the patronage of the Princess provided great opportunities in promoting Françaix's works through their performance in various countries, its criteria often frustrated Françaix. A case in point is the premiere of Françaix's *Le Diable Boîteux* (The Lame Devil). After cancelling its premiere several times due to illness and Boulanger's absence,<sup>121</sup> the Princess decided to program this work in a concert with Poulenc's *Organ Concerto*. Though this idea initially appealed to Françaix, he soon became discouraged, as the premiere of his *Le Diable Boîteux* was now not only reliant on Polignac and Boulanger, but his friend and colleague, Poulenc. Due to Poulenc's perfectionist nature, the date of the performance was delayed further. Poulenc wrote to Boulanger: "Tell the dear Princess that the Concerto is not a myth, that I am ashamed, but I will deliver it to her only when it is perfect, in that *imperfect* perfection that is mine."<sup>122</sup> Françaix soon became very upset, writing to Boulanger's secretary:

Nothing is going as it should! I just received at the same time as your letter a note from the Princesse de Polignac, telling me that since Poulenc hasn't finished his work, the concert on 20 June is "put off until a later date"! This news is pretty disagreeable, especially since I have heard Poulenc himself talking about the piece for at least one or two years!!! The Princess adds in her letter "I prefer that the *Diable boîteux* not be played at the Cercle Interallié before it is heard in my home." So we can only play the Chopin Funeral

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<sup>120</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 23. While in Venice, Françaix also gave the first performance of his *Concerto pour Piano et Orchestre* at the Theatre Goldoni on September 6, 1937.

<sup>121</sup> Boulanger often travelled to America and as a consolation for not yet being able to premiere Françaix's *Le Diable Boîteux* in her salon, the Princess approved that Boulanger present excerpts of it in her American concerts, Brooks, 459.

<sup>122</sup> Poulenc in a letter to Boulanger, undated, as quoted in Brooks, 460.



March and hope for better days! Unless the return of Mademoiselle Boulanger arranges things? (All this between you and me, of course.)<sup>123</sup>

Another concern was that Françaix had also planned for Schott publisher William Strecker to be at the scheduled performance. On her return from America, Boulanger realised the importance of this and persuaded the Princess to remove Poulenc's *Organ Concerto* from the program. Boulanger's motherly intervention obviously helped in this case, as William Strecker agreed to publish *Le Diable Boîteux* soon after hearing its premiere performance.<sup>124</sup>

This case between Poulenc and Françaix exemplifies the inner-workings of the patronage criteria. As the Princess had commissioned both Poulenc's *Organ Concerto* and Françaix's *Le Diable Boîteux*, it was expected that they be programmed in the same concert. However, this did not occur, as Françaix's eagerness to have his new work performed did not match Poulenc's slow, meticulous approach to composition. Indeed, if Françaix was to wait until the completion of Poulenc's *Organ Concerto* for the premiere of his *Le Diable Boîteux* it would not have been performed until December of the same year.<sup>125</sup> Although Françaix and Poulenc had very different work ethics, this patronage incident is said to have been the beginning of their friendship. Poulenc was obviously impressed by Françaix's chamber opera, as he wrote to congratulate him on its success:

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<sup>123</sup> Brooks, 462. Françaix in a letter to Boulanger's secretary and friend Annette Dieudonné, May 31, 1938.

<sup>124</sup> Brooks, 462-3. The premiere performance of Françaix's *Le Diable Boîteux* was held in the salon of the Hôtel Singer-Polignac on June 30, 1938.

<sup>125</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 21. According to Bellier, Poulenc's *Organ Concerto* was premiered on December 16, 1938.

How I regret not having heard this marvellous ‘Devil’ of which everyone talks with such enthusiasm. Send it to me when it is in print...A thousand sincere greetings, Poulenc.<sup>126</sup>

After seeing the score, Poulenc described Françaix’s ‘Lame Devil’ as “a delightful masterpiece full of lightness and poetical insight.”<sup>127</sup>

In addition to the salon performances, Françaix’s works were also aired in various programs of new French music, such as the Concerts de la Pléiade. During the Second World War, Germans had forbidden the composition of all new French music. The German authorities were so severe that by 1943 the performance of all unpublished works by French composers was banned, including musicians who had not returned to France, such as Stravinsky, Milhaud and Prokofiev and composers living in the Free Zone, such as Auric, Poulenc and Françaix.<sup>128</sup> The Concerts de la Pléiade, held between 1943 and 1947, provided an important opportunity for the performance of new works by leading French composers rebelling against the Nazi occupation of Paris. Among the artists involved in this series of concerts were Poulenc and Françaix, both of whom attended and performed at a number of these concerts.<sup>129</sup> Of course, considering the context of the times, these concerts did not always run smoothly, as Françaix wrote in a letter to the concert planner Denise Tual:

I learnt with astonishment about the capture of our conductor, but in Paris nothing is surprising! And I had a terribly egotistical reaction: what was going

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<sup>126</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 22. Francis Poulenc to Jean Françaix from the summer of 1938, private collection of Blanche Françaix.

<sup>127</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 22.

<sup>128</sup> Nigel Simeone, “Messiaen and the Concerts de la Pléiade: ‘A Kind of Cladestine Revenge against the Occupation’” *Music and Letters* 81, no. 4 (November 2000): 551-584 <http://www.jstor.org/stable/854539> (accessed September 23, 2008), 551.

<sup>129</sup> Poulenc and Françaix’s performances of their own works at the Concerts de la Pléiade is evidenced in the programs, as documented in Simeone, Appendix II, 575-578.

to happen to the manuscript score and parts of my Divertissement, and of my Trois épigrammes, which were also at his house? If the doors have not been sealed, as seems to be the charming custom these days, would you consent to do me a great favor and help me recover them?<sup>130</sup>

Although Françaix's music was being aired in salons and at various concerts early in his career, many of his compositions were not published until later. This is peculiar, considering his beginnings as a composer; Françaix's earliest publication was the piano suite *Pour Jacqueline*, written for his cousin when he was just ten, and published by Sénart two years later in 1924. Since then however, Françaix's music has been published with various editions, including Billaudot, Transatlantiques and Max Eshig, none of whom appear to have offered him a convincing contract.<sup>131</sup>

Françaix did not continue pursuing French publishers and eventually his associations with German conductor Klaus Schöll assisted with the publication of his music.

Leader of the Mainz Wind Ensemble, Schöll was an active advocate of Françaix's wind music, claiming "one of his artistic endeavours was to disseminate the wind pieces [of Françaix] in Mayence, in the whole of West Germany, and beyond."<sup>132</sup>

The popularity Françaix experienced in Germany was perhaps also due to his accessible musical language, as opposed to serial composition techniques being explored by German composers of the time, as Langham Smith comments:

Curiously enough the piece [Françaix's *Concertino pour Piano et Orchestre*] went down very well at a contemporary music festival in Germany in 1936, where it was admired for its crystal-clear freshness alongside a group of serial pieces. Françaix was taken up by Schott, and partly because of this, but surely

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<sup>130</sup> Simeone, 553-554.

<sup>131</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 41.

<sup>132</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 40.

also because his Frenchness appealed as a contrast to German methods, he has perhaps had more success in Germany than anywhere else.<sup>133</sup>

The relationship between Françaix and Schott Publishing began when the head of the company, Ludwig Strecker<sup>134</sup> tested Françaix by asking him to orchestrate some previously unknown melodies of Boccherini he had collected from a Darmstadt library.<sup>135</sup> This task eventuated in the creation of *Scuola di Ballo*, Françaix's first ballet for Colonel de Basil's Ballet Russes company,<sup>136</sup> which was performed on April 29 in 1933 with such great success that Ludwig Strecker offered to publish all of Françaix's past and present works.<sup>137</sup> Therefore Françaix signed with Schott Publishing, maintaining a strong relationship with the Streckers throughout his career, as he said "They let me compose what I want without bothering me about style or technique... The Streckers welcomed me as their own child."<sup>138</sup> As a result, the esteem of Schott Publishing in Germany successfully raised the profile of Françaix's music.

In spite of his acceptance in Germany, Françaix was somewhat overlooked in France, as his music did not "conform to the esthetic norm of its day."<sup>139</sup> Later in his career, in 1981, Françaix said "my music has not been played by French orchestras in almost ten years... With Berlioz and Debussy it was because the music was not understood. Mine

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<sup>133</sup> Langham Smith, 556.

<sup>134</sup> Ludwig Strecker (1883-1978) was the older brother of the aforementioned William Strecker (1884-1958). Together they continued to run Schott Publishing when their father Ludwig Strecker senior died in 1943.

<sup>135</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 41.

<sup>136</sup> Jean Françaix, *Scuola di Ballo, Ouverture anacréontique, Pavane pour un génie vivant, Sérénade, Symphonie*, The Ulster Orchestra conducted by Thierry Fischer (Hyperion CDA67323, 2002), sleeve notes.

<sup>137</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 41.

<sup>138</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 41.

<sup>139</sup> Karp, A19.

is too easily understood.”<sup>140</sup> Indeed, a new philosophy of the function of music was dominating the French art scene with the arrival of the Georges Pompidou Centre of Art and Culture, which opened in 1977. The music section of this centre, the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) was led by noted modernist composer and conductor Pierre Boulez. This school changed the aesthetic of modern French music, supporting new advances in music technology, which did not incite Françaix, as Karp wrote,

Mr. Françaix evokes a comparison of Mr. Boulez’s position, made often during IRCAM’s first months, to that of Jean-Baptiste Lully, court musician to Louis XIV. “If your music is not like Boulez’s” – that is, atonal, or in some way experimental – “it is not played by the big orchestras.”<sup>141</sup>

There is no doubt however, that Françaix has in the past, and will continue to have, willing performers of his music outside of France, though his orchestral works are not aired as often as his chamber music. As he said:

I know my music is valid, and I know the public likes it. The musicians like it, and they do perform my chamber music, which is not programmed in the same way that orchestral seasons are planned.<sup>142</sup>

Françaix did not seem to mind that he was more popular with foreign audiences rather than in his home country of France, stating:

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<sup>140</sup> Karp, A19.

<sup>141</sup> Karp, A19.

<sup>142</sup> Karp, A19.

They give me the Légion d'Honneur in France and my works are played abroad! What does it matter! They are performed with more humour, in the true spirit in which they were composed and with an excellent interpretation.<sup>143</sup>

From this discussion of the patronage system, publishing difficulties and artistic differences, it might seem that the commissions Françaix received decided the majority of his compositional output. On the contrary, Françaix managed quite well to write music that he pleased, for whomever he pleased. Françaix dedicated much of his music to those for whom he had a special affection. This tradition began at a young age with the aforementioned *Pour Jacqueline*, written for his beloved cousin, Jacqueline.<sup>144</sup> Françaix continued to write music for different members of his family who played an instrument, regardless of their virtuosic skill. His *Fantaisie pour Violoncelle* of 1934 was dedicated to his grandfather, Carl Provost, as he wrote on the score “for my dear grandfather, my first encounter with a performer and music editor, with grateful and affectionate thanks from his grandson.”<sup>145</sup> Provost was a friend of Baroque instrument enthusiast Arnold Dolmetsch, and as such, Françaix wrote recorder works for his son Carl Dolmetsch, a virtuoso recorder player.<sup>146</sup> Françaix also composed works dedicated to his teacher Nadia Boulanger. Of particular note was his *Concertino* (his first major work for piano in 1932), a *Cantata*<sup>147</sup> to celebrate her fiftieth birthday and a *March* for her eightieth birthday.<sup>148</sup> To his parents, Françaix dedicated a string quartet in 1938 and to his wife the *Passacaglia*<sup>149</sup> for guitar in

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<sup>143</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 40.

<sup>144</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 16.

<sup>145</sup> As quoted in Bellier, *Jean Françaix: De la musique et des musiciens*, 14.

<sup>146</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 15.

<sup>147</sup> Brooks, 462-3. Presumably this refers to *Le Diable Boiteux*, written in 1937, as Boulanger assisted a great deal with the organisation of its first performance on June 30, 1938.

<sup>148</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 26.

<sup>149</sup> The *Passacaglia* is actually listed as *Serenata* in the online catalogue, found at [www.jeanfrancaix.com](http://www.jeanfrancaix.com).

1978. In addition to these dedications to friends and family, Françaix wrote his *Symphony in G Major* in memory of Haydn, evident in its classical formal structures and jocular expression, and *Pavane pour un Génie Vivant* (Pavane for a Living Genius) in memory of Ravel.<sup>150</sup> This latter work is in a similar vein to Ravel's *Pavane pour une Infante Défunte*, and was composed to commemorate the fiftieth anniversary of Ravel's death.<sup>151</sup>

Françaix wrote his flute works for various groups and flute associations to perform, including the *Sept Impromptus pour Flûte et Basson* for the ensemble Soni Ventorum in 1977 and the *Sonate pour Flûte et Piano*, commissioned by the National Flute Association for their 1997 Convention. These commissions, written late in Françaix's career, are significant in proving that Françaix's music was appreciated by the flute community, and effectively raised his profile as an important composer of flute works. Françaix also dedicated flute works to various individuals, including *Le Colloque des Deux Perruches* to Italian flautist Roberto Fabbriciani and the *Divertimento* to noted French flautist Jean-Pierre Rampal. Although Rampal was only dedicated the one work by Françaix, he also gave the premiere performance of the *Concerto pour Flûte et Orchestre*, numerous performances of the *Quintette à Vent No. 1* with the Quintette à Vent Français and performed *Musique de Cour*,<sup>152</sup> with Jean Françaix conducting, considering him the most active performer of Françaix's flute works at the time of their creation.

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<sup>150</sup> Jean Françaix, *Scuola di Ballo*, sleeve notes.

<sup>151</sup> Jean Françaix, *Scuola di Ballo*, sleeve notes.

<sup>152</sup> Marcel Moyse actually gave the premiere performance of *Musique de Cour* in 1937 with Blanche Honegger on violin. Jean-Pierre Rampal would have only been 15 years of age at this time, so his performance of this same work was made in around 1960, (Jacques Françaix, email correspondence, April 7, 2011).

Jean-Pierre Rampal (1922-2000) received his *premier prix* at the Paris Conservatoire in 1944. He enjoyed a busy career, touring, recording and revealing many old and new flute works.<sup>153</sup> It is not known whether Françaix had a special affection for Rampal, or even for the flute itself, but as Norman Demuth writes, “French composers have a happy knack of writing for the flute both in solo and in ensemble.”<sup>154</sup> Françaix’s flute compositions have also played a supportive role in Rampal’s mission to bring recognition to the flute as a solo instrument, alongside the violin and the piano.<sup>155</sup> Renowned violinist and close friend of Rampal’s, Isaac Stern described Rampal’s musical contribution as ‘voracious’. He continues:

[Rampal] makes music like most people speak, and he speaks a lot...but he also makes music, he’s constantly playing and it’s amazing the amount of literature that he has uncovered that is interesting and viable. And there is no snobbish limitation in his mind about music, he’ll play popular things, he’ll play esoteric music, he’ll play contemporary music...for him, it is only a question of playing good music and playing it well.<sup>156</sup>

Although Rampal played a variety of music from different eras, he admitted, “there is not much modern music that touches me. I will play only contemporary works that make sense to my heart.”<sup>157</sup> Rampal must have understood Françaix’s flute works, as

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<sup>153</sup> Niall O’Loughlin and Denis Verroust, “Rampal, Jean-Pierre” in *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22850> (accessed March 3, 2011). Older works performed and recorded by Rampal include J.S. Bach, C.P.E. Bach, Vivaldi, Mozart, Pergolesi, Leclair and Molter, and new works include those by Debussy, Ravel, Ibert, Poulenc, Prokofiev and Françaix.

<sup>154</sup> Norman Demuth, *Ravel* (London: J.M. Dent, 1947), 114.

<sup>155</sup> Rampal, *Music, My Love*, 72.

<sup>156</sup> Isaac Stern, *Rampal, Prince of Flute Players*, Andrew Marriner interviews Jean-Pierre Rampal, featuring William Bennett, Elena Duran and Isaac Stern (Written and produced by Peter Griffiths for the BBC, October 11, 1983).

<sup>157</sup> Kathleen Goll-Wilson, “Jean-Pierre Rampal with Love in his Heart” *Woodwind Anthology: A Compendium of Woodwind Articles from The Instrumentalist* 1 (September 1986): 386.



the *Divertimento*, *Quintette à Vent No. 1* and *Concerto* are all well known<sup>158</sup> due to promotion through his performance of these works. Rampal also seemed perfectly matched to Françaix's music as he exuded a "child-like, ingenious charm completely lacking in artifice or pretension."<sup>159</sup> Analogous to Françaix's musical aesthetic of creating 'music pour faire plaisir', it has been said that Rampal also personified pleasure, interviewer Elizabeth von Bergen noting "he [Rampal] delights in his musical pursuits and seems eager to share the feeling with his audiences."<sup>160</sup>

The reception of Rampal's performances of Françaix's *Quintette à Vent No. 1* with the Quintette à Vent Français is provided in various French newspaper reviews.<sup>161</sup> The *Nord-Éclair* article from March 18, 1964 noted that Françaix's quintet "required much talent on behalf of the virtuosos, because its atmosphere is that which deceives the ear ('trick of the ear'): it shows great difficulty for performance."<sup>162</sup> Though each article notes the demands involved in performing the work, the Quintette à Vent Français must have impressed these critics, as it is written in the *Voix du Nord* newspaper of the same date, "The composer's wishes came through in this performance by the French Wind Quintet."<sup>163</sup> The light-hearted nature of Françaix's wind quintet was also commented upon by the writer for *Liberté* who, on the verge of contempt of the work, wrote:

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<sup>158</sup> In references made to Françaix and his flute works, the *Divertimento* and *Quintette à Vent No. 1* are most commonly mentioned, for example, Toff notes Françaix's "well known woodwind quintet" and "charming *Divertimento* for flute and piano" on page 264.

<sup>159</sup> Hegvik, 129.

<sup>160</sup> Elizabeth F. von Bergen, "Jean-Pierre Rampal the Magic Flutist" *Woodwind Anthology: A Compendium of Woodwind Articles from The Instrumentalist* 1 (January 1984): 316.

<sup>161</sup> Reviews of performances by the Quintette à vent Français in March 1964 appear in Lille newspapers *Nord-Éclair*, *Voix du Nord*, *Liberté* and *Croix du Nord*, courtesy of Denis Verroust of the Association Jean-Pierre Rampal archives.

<sup>162</sup> "Plaisirs de la Musique Le Quintette à vent Français", *Nord-Éclair*, Lille, 18 Mars, 1964, courtesy of Association Jean-Pierre Rampal archives.

<sup>163</sup> "Une magnifique audition du Quintette à vent Français", *Voix du Nord*, Lille, 18 Mars, 1964, courtesy of Association Jean-Pierre Rampal archives.

First we heard the quintet, an amusing joke, not without freshness and spirit. The French quintet did not seek profound depth, nor did they find it, and their good quality buffoonery gave an interpretation full of the cheerfulness and colour that was intended.<sup>164</sup>

These press releases indicate the types of responses that Françaix's works were gaining. While each gave a different view of the same work, they all agreed on the complexities involved in its performance. Such reviews have gained Françaix's music a reputation for being among the most difficult repertoire of the twentieth century, justifying the study of its interpretation. Before the interpretive research of Françaix's flute works is investigated however, Françaix's compositional style must be discussed to reveal the inherent 'French' qualities and true character of his flute music.

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<sup>164</sup> "Le Quintette à vent Français" *Liberté*, Lille, Mars 19, 1964, courtesy of *Association Jean-Pierre Rampal* archives.

## Chapter 2: Characteristics of Françaix's compositional style

The music of Jean Françaix is characterized by a joyous facility, a lively effervescence, an almost continual ebullieny of spirits. He has nothing very important to say, but says it in a captivating manner...not...to imply that his music is devoid of feeling, but up to now that feeling has been neither very profound nor very convincingly expressed. However, youth must have its fling, and Françaix has enough time to grow serious. He must, however, guard against becoming the victim of his own facility and succumbing to certain mannerisms which have become incorporated into his style.<sup>165</sup>

Although he had only just established his career when Gilbert Chase wrote the above in 1936, it would seem from his later compositions that such remarks did not appear to trouble Françaix. Rather they intensified the characteristics of his music and reinforced his aim of composing 'musique pour faire plaisir'. There are many characteristics within Françaix's compositional style that make his music instantly recognisable and typically 'French'. Françaix's use of neoclassical techniques, traditional forms and simplistic melodies combine with modern harmonies, complex rhythms and a very detailed score to create a distinctively modern French idiom. Dialogue is also evident in Françaix's music, and while it is sometimes melancholic, the conversation between instruments is more often humourous, exemplifying his notably 'witty' style.<sup>166</sup> These distinctive characteristics can be seen throughout Françaix's compositional output and feature predominantly in his flute works.

It is undeniable that Françaix's music aims to please an audience. This was an aesthetic decided early in his career:

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<sup>165</sup> Gilbert Chase, "Some Young French Composers" *The Musical Times* 77, no. 1125 (November 1936) <http://www.jstor.org> (accessed October 1, 2008), 979.

<sup>166</sup> Unbeknown to most critics, Françaix did also write music that might be considered more 'profound', and this maturity of his style will also be discussed.

To raise the tone of our everyday lives, my Father would invite artists from Paris to visit us from time to time. That is how, at the age of 12, I was able to listen to the famous Capet Quartet, whose main pastime was ambling through Beethoven's last quartets. They finished me off with a solid Brahms quartet during which I fell into a deep sleep before they had even reached the second theme of the first movement. On waking, I resolved to make sure that the music I was dreaming of composing would never bore anybody.<sup>167</sup>

This resolution seems present in the musical aesthetic of many French composers, such as Debussy, who believed:

Music should seek to please...extreme complications are contrary to art. Beauty must appeal to the senses, must provide us with immediate enjoyment, must impress or insinuate itself into us without any effort on our part.<sup>168</sup>

Similarly, Françaix aimed "To do something that can be called 'Français', both with an S and an X, that is, to be jolly most of the time - even comical..."<sup>169</sup> Also, convinced that modern trends would eventually reverse themselves, Françaix said:

Things will change over time, and people will realize what they want. At the moment they are like sheep, and confused by all they are being shown. When it wears off they will want to feel pleasure from music. And it was Schoenberg who said 'there is still a lot of good music to write in C major.'<sup>170</sup>

However, Françaix was also aware that some audiences would not like his music, and he was only too prepared for such people, as he once stated:

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<sup>167</sup> Jean Françaix, 'Profession de foi' at the age of 12, Archives Family Françaix, translation found at Bruoscella Symphony Orchestra website [http://www.bso-orchestra.be/francaix\\_esthetique\\_en.htm](http://www.bso-orchestra.be/francaix_esthetique_en.htm) (accessed December 12, 2008).

<sup>168</sup> Claude Debussy, as quoted in Martin Cooper, *French Music from the Death of Berlioz to the Death of Fauré* (London: Oxford University Press), 136.

<sup>169</sup> Bellier, 'Françaix, Jean (René Désiré),' 139.

<sup>170</sup> Karp, A19.

It's up to you, my informed audience, to listen and have the courage to think: this music pleases me, or doesn't. There should be no intermediary between my music and yourselves, no one in any way prejudiced who might influence your conclusions. Remember that you are free human beings, and not obedient robots!<sup>171</sup>

It has often been noted that Françaix's music emanates a certain 'Frenchness', though an exact definition of this allusive term is rarely given. As mentioned previously, Langham Smith claims that Françaix's music maintained a "genuine Frenchness"<sup>172</sup> and Karp comments that Françaix's music is "airy, often capricious and laced with piquant effects, it is imbued with vivid instrumental colors that immediately identify it as French."<sup>173</sup> On the surface, a scene of Parisian nightlife can portray 'Frenchness', complete with dimly lit lamps, cigarette smoke, piano accordions and an Edith Piaf style of singing. However, a deeper examination of Françaix's compositional characteristics reveals an inbuilt 'Frenchness'. This is shown through Françaix's use of melody and harmony, formal designs, instrumentation and impeccable sense of timing which subverts the expectation of the listener. Françaix also writes very precise markings, so that his recognisably 'French' music is inherent in his scores. Through discussing the characteristics, as identified in Françaix's flute works, the meaning of 'Frenchness' in his music is further clarified.

As a neoclassical composer, Françaix used techniques and forms commonly encountered in past eras. Techniques such as lyrical melodies and quotation with Baroque and Classical forms like suites and sonatas are commonly seen in Françaix's

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<sup>171</sup> Jean Françaix, as quoted from official website <http://www.jeanfrancaix.com>, trans. Delphine Lannuzel (accessed September 4, 2008).

<sup>172</sup> Langham Smith, 555.

<sup>173</sup> Karp, A19.

music and modeled from past composers that had been the foundation of his musical education:

Before his birth Madame Françaix made sure she was singing Bach, Händel, Mozart, Schumann, Fauré, Debussy, Chabrier, Ravel. No wonder he later showed an affinity with these composers, both in his conversations and in his orchestrations.<sup>174</sup>

Of these figures, the one Françaix regarded most highly appears to be Emmanuel Chabrier. In the introduction to one of his quintets, Françaix aspired “to flee wrong notes and boredom like the plague” adding, “in reality dear Emmanuel Chabrier is my good master.”<sup>175</sup> On listening to and comparing scores of both composers, it is immediately apparent that Chabrier inspired Françaix; their scores are littered with highly exaggerated dynamic levels and very detailed articulation. Laurence Davies observed that Chabrier possessed his own “special brand of Gallic exuberance,”<sup>176</sup> which is also true of Françaix’s style. Bellier’s biography even alludes to the idea that Françaix was a biological descendant of Chabrier. Although this is not true, Françaix definitely appears to be related to Chabrier in terms of musical style. Bellier notes that Françaix’s music continues in Chabrier’s tradition, claiming:

He [Françaix] has the same traits and the same verve. He matches his strength, his happiness, his constant inventive nature –and his music is honest, without double meaning and without pretension, it is indeed very French.<sup>177</sup>

Aside from Chabrier, Françaix also drew inspiration from César Franck, Camille Saint-Saëns and Gabriel Fauré as a palette of French traditions and techniques.

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<sup>174</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 12.

<sup>175</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 31.

<sup>176</sup> Laurence Davies, *The Gallic Muse* (London: J.M. Dent and Sons Ltd., 1967), 10.

<sup>177</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 31.

Françaix showed his esteem for these composers from quite a young age. In 1921 at the age of nine Françaix was apparently upset on hearing of the death of Saint-Saëns, vowing to his father that he would take his place as a *musicien française*.<sup>178</sup> David Le Guen discusses these composers in his thesis in terms of form and compositional characteristics.<sup>179</sup> The lyrical passages and cyclic ideas discussed in Le Guen's thesis are noted as characteristics of the French style of the late nineteenth century, and Françaix carried over these techniques into the twentieth century. Reminiscent of the French characteristic of a 'singing' sound are lyrical, reflective melodies, and these are included in Françaix's music to provide contrast to complex, faster sections. Termed by Le Guen as 'recitative-like' sections, these are seen frequently throughout Françaix's works, which can be linked to a tradition established by Franck and Saint-Saëns. The popularity of opera in the eighteenth and nineteenth centuries caused composers and instrumentalists to imitate the human voice to directly 'speak' or 'sing' to the audience.<sup>180</sup>

Another neoclassical technique prevalent in Françaix's music is cyclicism, where quotations of previous movements reappear to give unity to the work. Cyclic ideas feature predominantly in Françaix's *Musique de Cour*, *Trio pour Flûte, Violoncelle et Piano* and the *Concerto pour Flûte et Orchestre* of 1966. In the final movement of *Musique de Cour* Françaix recalls the lyrical theme of the previous movement *Ballade*, which can be seen in its original context in the flute line in figure 1.

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<sup>178</sup> David Mason Greene, "Françaix, Jean", *David Mason Greene's Biographical Encyclopedia of Composers* (London: Collins, 1986), 1404.

<sup>179</sup> David Le Guen, "The Development of the French Violin Sonata (1860-1910)" (PhD University of Tasmania, Hobart, 2007).

<sup>180</sup> Le Guen, 71.

Figure 1. Jean Françaix, *Musique de Cour* Ballade (flute), bars 1-8.



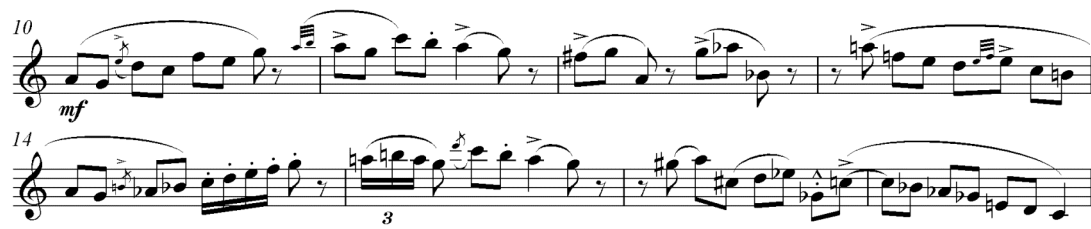
In the final *Badinage* movement, this theme is again found in the flute line from bar 99, providing a strong contrast from the surrounding constant staccato quavers with its legato triplet phrasing and delicate pizzicato violin accompaniment, as shown below.

Figure 2. Jean Françaix, *Musique de Cour* Badinage, bars 96-102.

Such cyclicism is developed even further in the *Trio* and the *Concerto* where one movement of each work quotes themes from previous movements. The same technique creates a sense of unity and heightened excitement in the *Concerto*, with short consecutive reiterations of the themes of previous movements immediately before the final cadenza. These main themes first appear as follows; the main theme of the first movement is a lyrical line from bar 10, shown in figure 3.



Figure 3. Jean Françaix, *Concerto pour Flûte et Orchestre* Presto (flute), bars 10-17.



Françaix shows more lyric tenderness in the following Andantino movement, the main theme of which can be seen in figure 4. This melody is first stated in the flute, marked *semplice*, meaning ‘simple’.

Figure 4. Jean Françaix, *Concerto pour Flûte et Orchestre* Andantino (flute), bars 5-14.



The third movement of this concerto is a bright Scherzo in 3/8, the main theme of which is again introduced by the flute, shown in figure 5.

Figure 5. Jean Françaix, *Concerto pour Flûte et Orchestre* Scherzo (flute), bars 33-39.



In the final movement of the *Concerto* the main themes from each movement are restated in the flute and accompaniment, though slightly disguised by different time and key signatures. This section is shown with the main themes highlighted in figure 6.

Figure 6. Jean Françaix, *Concerto pour Flûte et Orchestre* (piano reduction) Allegro, bar 93-108.

93 *Vivo subito* (♩ = 184) Presto theme

*mf*

*mp*

96

*p*

8<sup>va</sup>

99

(8)-----

3 3 3 3

102

3 3 3 3 3 3 3 3 3 3

105

*ff*

Andantino theme

*cresc.*

Quotations are effective in reminding the audience of their recent journey, offering familiarity with the material in a different context. Poulenc is also said to have used this technique of repeating thematic material throughout a composition to provide unity within a work, which Poulenc biographer Keith Daniel describes as “conforming to a traditional desire to impose a greater sense of structure on [instrumental] pieces without a text.”<sup>181</sup>

Françaix also rearranged pre-existing material of a number of compositions for different instruments. Two examples of this recycling of material can be seen in the *Sept Danses pour Ensemble à Vent* and the *Divertimento pour Flûte et Piano*, taken from his ballets *Les Malheurs de Sophie* and *Le Roi Nu*. These works originate from Françaix’s original ballet scores and were both written in 1935. The smaller chamber wind arrangements in each case appear to have gained more popularity than the original ballets. *Sept Danses* is a suite of seven dances, arranged by Françaix in 1971, drawing from themes of the ballet based on the well-known French children’s book *Les Malheurs de Sophie*. The ‘Misfortunes of Sophie’ include over-eating at afternoon tea, general laziness and cutting up and cooking her mother’s pet fish.<sup>182</sup> The wind instruments used in Françaix’s rearrangement of the original ballet score are effective in capturing these childish antics.

Similarly, the final two movements of Françaix’s *Divertimento* are taken from movements titled *The Garment is put on...Interlude for the Queen* from scene three of his ballet *Le Roi Nu*, based on Hans Christian Anderson’s *The Emperor’s New*

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<sup>181</sup> Keith W. Daniel, “Francis Poulenc: His Artistic Development and Musical Style” (PhD SUNY Buffalo, 1980) later published (Ann Arbor, Michigan: UMI Research Press, 1982), 58.

<sup>182</sup> Calum MacDonald, sleeve notes of Jean Françaix, *Les Malheurs de Sophie, Concertino*, Ulster Orchestra, Philippe Cassard, cond. Thierry Fischer (Hyperion CDA67384, 2004), 3.

*Clothes*. The *Divertimento* was written in 1953 and reverses the order of the original sections in the ballet, so that *Interlude for the Queen* is the Romanza and *The Garment is put on* is the Finale. In the case of the *Divertimento*, the lilting Romanza balances the playful character of the Finale, in keeping with the typical tradition of finishing a work with a fast movement. This could be seen as simply recycling material, but it is obvious that Françaix gave the flute transcription some thought, as it is much more decorated than the ballet version. Figure 7 shows the opening flute line of the Romanza, which exactly reflects the violin line of the original *Interlude for the Queen* melody from the ballet *Le Roi Nu*.

Figure 7. Jean Françaix, *Divertimento pour Flûte et Piano* Romanza (flute), bars 1-4.



The difference between the melody in the original ballet score and the *Divertimento* is that Françaix adds sweeping grace note figures to the second statement of the melody, as seen below.

Figure 8. Jean Françaix, *Divertimento pour Flûte et Piano* Romanza (flute), bars 9-12.



The demisemiquaver flourishes in the flute line from bar nine provide added colour, and when executed at the very end of the dotted crochet beat they give the effect of an improvised flurry of notes. These ornamental additions show Françaix's idiomatic writing for the flute and further distinguish this arrangement from the original. In

1974 Françaix rearranged this *Divertimento* for flute and chamber orchestra, which combines the settings of both versions.<sup>183</sup>

French neoclassical qualities in Françaix's music are evident in his use of traditional forms and harmonic structures. Françaix looks to past masters of the Baroque and Classical eras, such as Bach, Mozart and Haydn. Baroque forms, such as the suite and Classical forms such as the sonata feature predominantly throughout Françaix's works. Françaix's *Suite pour Flûte Seule* adds to the tradition of solo flute works of Baroque composers, inspired by such works as J.S. Bach's *Sonate für Flöte Solo* and C.P.E. Bach's *Sonate A-Moll für Flöte Solo*. Françaix's *Suite* also sits among other twentieth century French solo flute compositions, such as Claude Debussy's *Syrinx* (1913) and Jacques Ibert's *Pièce pour Flûte Seule* (1936) and is by no means any less demanding than these works.

Françaix's *Suite* is a modern adaptation of a collection of French dances. The movements have been closely modelled on those of the suites of French Baroque composers, which were known as "some of the most fashionable dances in French history."<sup>184</sup> After an introductory Caprice, the second movement, Pavane, references a slow, stately court dance of the sixteenth and seventeenth centuries.<sup>185</sup> Like the Pavane of French Baroque suites (which was later replaced by the Courante), this movement follows the original processional dance in duple time, with the addition of upbeat ornamentations. These embellishments are similar to those present in the Courante movements of flute suites by François Couperin. This reveals Françaix's

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<sup>183</sup> Ruppe, appendix, 53.

<sup>184</sup> Ruppe, 22.

<sup>185</sup> Don Michael Randel, *Harvard Concise Dictionary of Music and Musicians* (Massachusetts: The Belknap Press of Harvard University Press, 1999), s.v. "Pavana".

shared appreciation in French Baroque composers and compositions with his contemporaries Saint-Saëns and Ravel, the latter with his popular work *Le Tombeau de Couperin*. Françaix uses similar upbeat ornamentation to that in Couperin's *Concert Royal No. 4* for flute and continuo.<sup>186</sup> The opening of Couperin's *Courante Française* movement, shown in figure 9, displays embellishment of the descending melodic line with semiquaver upbeat grace notes towards the end of the first phrase.

Figure 9. François Couperin, *Concert Royal No. 4* Courante Française, bar 1.



This can also be seen in bar eleven of the same movement, figure 10, where an ascending melodic line is highlighted with trills or semiquaver grace notes.

Figure 10. François Couperin, *Concert Royal No. 4* Courante Française, bar 11-12.



Although Françaix does not use trills in the Pavane of his *Suite*, grace notes are frequently employed to ornament and therefore colour the descending pattern of semitones, as seen in figure 11.

<sup>186</sup> François Couperin, *Concert Royal No. 4* for flute and piano, ed., Jean-Pierre Rampal (New York City: International Music Co. 1960).

Figure 11. Jean Françaix, *Suite pour Flûte Seule* Pavane, bars 1-5.



As in a French Baroque suite, the Pavane is followed by a Saltarelle. Possibly the most challenging of the movements, this Saltarelle is characterised by triplets in a rapid 4/4 time. The fourth movement of this suite is an Allemande; a slow, processional dance of German origin popular in eighteenth-century France. Contrasting completely with the previous lively dance, this movement provides a calm, reflective atmosphere. It also features a device commonly used in French Baroque suites to end an Allemande, the *tierce de picardi*, or *picardy third*, shown in the final two bars of the piece.

Figure 12. Jean Françaix, *Suite pour Flûte Seule* Allemande, bars 41-46.



A lively Menuet follows the Allemande and a traditional Marche ends this *Suite* for solo flute.

Similar in form to Françaix's *Suite* is his *Musique de Cour*. The four movements in this work each parallel popular eighteenth-century French dance forms, such as the opening Menuet, which is a jovial dance in triple time. Françaix gives justice to the Italian word 'Scherzo' (literally meaning 'jest') in the third movement, established from the energetic opening violin solo. Situated traditionally as the third movement with a contrasting Trio, the Scherzo is cheerful and lively while the slower section is

mock serious, marked ‘ridicule’. The fourth movement is a *Badinage*, which follows its French meaning of ‘frolic’ with a light, delicate character.

Reference to Classical forms is most obvious in Françaix’s *Symphony in G major*, written in 1953 dedicated to the memory of Franz Joseph Haydn. Similar to the ideals of Prokofiev with his ‘Classical Symphony,’ this work contains four balanced movements of contrasting character, typical of a classical symphony; Allegretto, Andante, Menuet et Trio, and Final. Françaix’s numerous sonatas also follow Classical models, with virtuosic movements of contrasting tempo and character much like those by Mozart. Françaix wrote two sonatas for flute; the *Sonate pour Flûte à Bec (Flûte) et Guitare* in 1984 and the *Sonate pour Flûte et Piano* in 1996. Both sonatas consist of four movements of contrasting tempo and mood,<sup>187</sup> much like the structure of traditional sonata, although there is much diversity within these movements, with virtuosic writing for each instrument. Françaix describes the appeal of writing with a Classical approach, rather than the new modernist techniques of his time, remarking: “in classical music, you enter one room, then another, take a walk in the garden and return. With this new music you are locked in one room.”<sup>188</sup>

In addition to using Classical models of forms, Françaix also possessed a Classical approach to harmony and melody. Standard progressions lie at the basis of Françaix’s harmonic structure, though these are given a distinctly modern twist through chromaticism and added ‘wrong’ notes. Françaix claimed that such chords “came not

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<sup>187</sup> Françaix’s *Sonate pour Flûte à Bec (Flûte) et Guitare* movements include; I. Allegro moderato II. Larghetto III. Tempo di minuetto IV. Saltarella. The *Sonate pour Flûte et Piano* includes; I. Allegro II. Scherzo III. Andante IV. Allegro Assai.

<sup>188</sup> Karp, A19.



from imitation but adolescent experimentation at the piano.”<sup>189</sup> Underpinning Françaix’s works are simple melodic and harmonic phrase structures that do not usually stray from tonality. As Françaix himself stated; “I am proud to be rooted in the traditions of the past, I do not faint in horror at the sound of a common chord as though it were an act of terrorism.”<sup>190</sup> On the subject of tonality over atonality, Françaix believed that those trying to teach a new musical language to the French public were embarrassed by the success of his music:

They do not want to admit that tonality is a fact of nature...Just look at the harmonic series; certain notes are naturally more important, but they give each note the same value, so the music has no reason to start or finish.<sup>191</sup>

Examples of Françaix’s traditional use of melody and harmony are evident throughout his works, though the use of chromaticism and ‘wrong note’ harmonies give his compositions a modern edge. For example, in the first statement of the lyrical theme in the opening movement of the *Concerto pour Flûte et Orchestre*, the bass and the flute lines are quite obviously in C Major, as seen in figure 13. The semiquaver motif in the treble of the piano highlights an ascending chromatic line to build excitement in the phrase. This technique of chromaticism interspersed with diatonic simplicity is characteristic of Françaix, as are the rapid semiquavers. He once admitted:

“accumulating semiquavers is always my weakness, rightly or wrongly, I don’t know.”<sup>192</sup>

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<sup>189</sup> Langham Smith, 556.

<sup>190</sup> Françaix, as quoted in Donaghue, 5.

<sup>191</sup> Karp, A19.

<sup>192</sup> Simeone, 553-554.

Figure 13. Jean Françaix, *Concerto pour Flûte et Orchestre* (piano reduction) Presto, bars 10-11.



Ruppe identifies Françaix as drawing inspiration from Satie’s child-like ‘wrong-note’ style and Chabrier’s clashing passing notes, use of modal scales and unprepared seventh and ninth chords without resolution.<sup>193</sup> Such devices are also seen in Poulenc’s music, and as previously mentioned, Françaix and Poulenc had great esteem for one another, and consequentially may have exchanged musical ideas. As a result, there are sections in Françaix’s compositions that bear similarities to Poulenc’s music, especially in their treatment of harmony and melody.

In the *Teneramente* movement of Françaix’s *Trio*, the piano enters at bar 17 after a long introduction by the flute and cello, seen in figure 14. In this example seventh chords in the piano from bar 18 provide a rich texture as opposed to the introductory duet of two single lines. Such seventh chord harmonies are also often seen in the works of Poulenc.

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<sup>193</sup> Ruppe, 29.

bars 1-20.

Pno

Poulenc and Françaix's similar approach to melody is obvious in slow movements, such as the Cantilena from Poulenc's *Sonate pour Flûte et Piano* (1957) and the Larghetto from Françaix's *Sonate pour Flûte a Bec (Flûte) et Guitarre*. Although Françaix's flute sonata was composed much later than Poulenc's, a relationship between the slow movements of these two works is evident. After a short introduction a melancholy descending flute line is stated in each of these movements, as shown in figures 15 and 16.

Figure 15. Jean Françaix, *Sonate pour Flûte a Bec (Flûte) et Guitarre* Larghetto (flute), bars 4-7.



Figure 16. Francis Poulenc, *Sonate pour Flûte et Piano* Cantilena (flute), bars 3-6.



While the melodic contour of these two movements are alike, the slow pensive quality of Françaix's Larghetto is overcome with reassuring resolution, whereas Poulenc's Cantilena maintains a sense of desolation throughout. This feeling of melancholy is further enhanced by the nature of the flute's timbral quality in the upper register that Poulenc has employed consistently throughout his Cantilena, which, at this soft dynamic, creates a cold, ethereal atmosphere. Meanwhile, Françaix scores his Larghetto in a comfortable low range for the flute, which naturally possesses a warmer sound quality.

Possibly the most common trait that Françaix and Poulenc have in common is their ‘hedonistic’ approach to composition. Nicolas Slonimsky describes Françaix’s music as ‘hedonistic’ on more than one occasion in the second edition of *Music Since 1900*,<sup>194</sup> and Wilfred Mellers describes characteristics of Poulenc’s ‘hedonist’ style:

As with all true hedonists, ‘les plaisirs de Poulenc’ are shadowed with impermanence. A haunting tune may suffer a disturbing modal alteration; an infectious rhythm may haltingly skip or limpingly add a beat or half-beat...harmonies may be clouded in chromatics or enharmonies, the texture wistfully effaced in Poulenc’s favoured ‘halo de pédales’.<sup>195</sup>

Aside perhaps from the frequent use of the pedal,<sup>196</sup> these qualities can also be seen in Françaix’s music, and reflect the ideologies of the French neo-classicist group of composers *Les Six*.

A precursor to *Les Six* was French writer, Jean Cocteau’s essay “Cock and Harlequin”<sup>197</sup> of 1918, which criticised German romanticism, French impressionism and Russian primitivism. This document urged the creation of ‘every day’ music, without pretension; simple in structure and modelled on music of the popular field,

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<sup>194</sup> Nicolas Slonimsky, *Music Since 1900* 2<sup>nd</sup> ed. (New York: W.W. Norton and Company, Inc., 1938), 351 and 429. Slonimsky notes performances of Françaix’s works, highlighting his ‘hedonistic’ manner: “*Eight Bagatelles* for string quartet and piano by the twenty-year-old Parisian, Jean Françaix, in a hedonistic, brilliant neo-Stravinskian manner” and “neo-hedonistic Concerto for piano and orchestra by Jean Françaix.”

<sup>195</sup> Wilfrid Mellers, *Francis Poulenc* (New York: Oxford University Press, 1993), 34-35.

<sup>196</sup> Poulenc is said to have used the pedal frequently, as it is noted in the opening of the Allegretto malinconico of the *Sonate pour Flûte et Piano* “mettre beaucoup de pédale” meaning to use much pedal. Francis Poulenc, *Sonate pour Flûte et Piano* (London: Chester Music, 1994). Rampal also commented that on being asked whether he had practised his part for a performance of the *Sonate pour Flûte et Piano* in 1958, Poulenc replied “Not much... but when I come to the bits I don’t know, I can always keep my foot on the pedal” in Jean-Pierre Rampal, *Music My Love: An Autobiography with Deborah Wise* (New York: Random House, 1989), 127.

<sup>197</sup> Extracts from this essay can be found in Leo Treitler and William Oliver Strunk, ed. *Source Readings in Music History* rev. ed. (New York: Norton, 1998), 1290-1294.

including jazz, music hall, circus and cabaret.<sup>198</sup> In his compositions, Françaix advocates the same ideas as presented in Cocteau's essay. On asking Jean Françaix's son, Jacques, about contemporary influences that might have inspired his father, he said:

He [Françaix] integrated many influences, no one of which appears too strongly... For example, Stravinsky's or Ravel's influences are very often (too strongly) found in most composers of the XXth century. One of my father's *mérite* is to have been able not to compose false Ravel or false Stravinsky, even if, for one or two bars, you detect this influence. Concerning jazz, I think my father was interested by its beginnings... I know he met Benny Goodman when he went to the USA before the war and he appreciated him. But he had no jazz music in his record collection (except, maybe, recordings of a duo of French pianists Wiener et Doucet called "Chopinata" which was a jazz 'pastiche' of a piece from Frédéric Chopin). I remember one time, in Nice there was a very good Bresilian [sic.] ensemble in the street (about 1980) and on hearing it my father said "épatant",<sup>199</sup> which was a great compliment from my father! I think that this influence exists in his music, but is completely integrated (in the rhythm, for example, in a very short time in the *Rapsodie pour alto* or the "Cinq Bis" for the piano). Don't forget he wrote, in 1957, "Huit Danses Exotiques"<sup>200</sup> for two pianos.<sup>201</sup>

From these remarks it is evident that Françaix was definitely inspired by elements of popular music, shown in his appreciation of Benny Goodman and enjoyment of Wiener and Doucet's jazz and ragtime inspired renditions of works by Chopin. In addition to employing a modern tonality with the extended use of chromaticism and added note chords, rhythm was also an integral element in the distinctive sound of

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<sup>198</sup> Arias, 81.

<sup>199</sup> 'Épatant' literally meaning 'amazing'.

<sup>200</sup> Françaix later arranged his *Huit Danses Exotiques* for wind ensemble in 1981, [www.jeanfrancaix.com](http://www.jeanfrancaix.com) (accessed Monday March 28, 2011).

<sup>201</sup> Jacques Françaix, email correspondence, August 19, 2010.

Françaix's music. Rhythmic complexities such as irregular time signatures and the displacement of the beat are commonly encountered throughout Françaix's compositions. As Jacques Françaix mentioned in the above quote, jazz and Brazilian influences only occur momentarily in his father's music, and are integrated into his own style, as with the previously mentioned Poulenc-inspired harmonies and melodies.

Irregular or complex time signatures commonly appear in Françaix's scherzo movements, and can be seen in his *Trio*, *Sonate pour Flûte et Piano* and the *Impromptu pour Flûte et Ensemble à Cordes* which are all in 5/8. The Scherzando of Françaix's *Trio* begins with a somewhat serious theme in a minor key that is shared between the flute and cello, which progressively becomes lighter. Like the final movement of the *Concerto*, quotations from the previous Allegro and Teneramente movements are adapted to this irregular time signature as contrasting material. A 5/8 time signature also appears in the Scherzo from the *Sonate pour Flûte et Piano* in a contrasting section from the initial 3/8 time signature from bars 122-125, shown in figure 17.

Figure 17. Jean Françaix, *Sonate pour Flûte et Piano* Scherzo, bars 113-132.

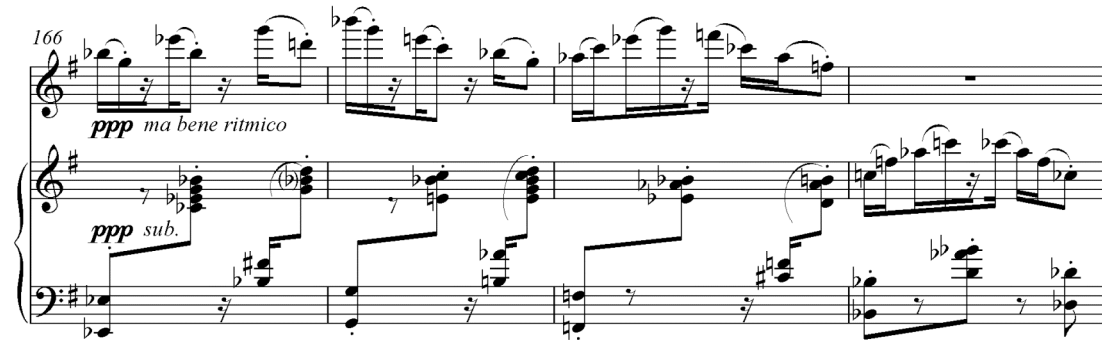
The musical score is presented in four systems, each with a flute staff and a piano grand staff (treble and bass clefs).  
 System 1 (bars 113-116): The flute plays a melodic line with slurs and ties. The piano accompaniment consists of chords and moving lines in both hands.  
 System 2 (bars 117-121): The flute continues its melodic development. The piano part features more complex rhythmic patterns.  
 System 3 (bars 122-128): At bar 122, the time signature changes to 5/8. The piano part has dynamic markings of *pp*, *f*, and *mp*. The flute part has a 'Fine' marking at the end of bar 122.  
 System 4 (bars 129-132): The piano part features a series of triplets in the right hand, marked with *ff* and *mp*. The flute part continues with a melodic line.

The piano foreshadows the new time signature, unsettling the pulse with quaver rests in the middle of each 3/8 bar from bar 122. The rhythm is further blurred in bar 125, which begins with a semiquaver rest that obscures the downbeat. In the 5/8 section at bar 126, the flute has a disjunct melody that is rhythmically supported by the piano. Staccatos are also added to the end of slurred semiquaver pairs to further enhance the capricious rhythm and add to a ‘tripping up’ effect. As this section develops, a



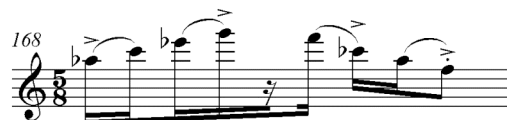
distinctly Latin American flavour is felt in bar 168 with the flute's offbeat melody and a call and response element, as it is echoed by the piano in bar 169.

Figure 18. Jean Françaix, *Sonate pour Flûte et Piano Scherzo*, bars 166-169.



The rise and fall of the melodic contour of this quirky rhythmic motif gives emphasis to various offbeats, as marked with additional accents in the example below.

Figure 19. Jean Françaix, *Sonate pour Flûte et Piano Scherzo*, (flute) emphasis on offbeats of bar 168.



The off beat emphasis created in this bar reflects a popular Latino style dance rhythm, known as the *son clave*,<sup>202</sup> though due to its 5/8 time signature, it only accurately reflects the second bar of this rhythm:

Figure 20. *Son clave* rhythm.



<sup>202</sup> Rick Finlay, "Salsa" in *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld, *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J683900> (accessed April 1, 2011).

Françaix also uses different tools to give the illusion of a different pulse without actually changing the time signature. Displacement of beats can be seen in the first movement of Françaix's *Sonate pour Flûte et Piano* where accents are used throughout the flute line to place emphasis on pitches that are off the beat. Notes are also tied over the bar, which further obscures the beat and elongates the phrases. These articulation markings provide a sense of forward motion, as seen from bar 3 of the movement:

Figure 21. Jean Françaix, *Sonate pour Flûte et Piano* Allegro, bars 3-6.



The regular displacement of the beat in this example shows Françaix's consistency in writing the flute line one quaver behind the piano. This creates tension, as the flute appears to be attempting to catch up to the piano's steady downbeat quaver pulse. Another example of beat displacement can be seen in this same movement in bars 19 to 21.

Figure 22. Jean Françaix, *Sonate pour Flûte et Piano* Allegro, bars 19-21.



Here accents are placed on the first and fourth beats of bar 19 and the third beat of bar 20, with the second group of four quavers beamed over bars 19 and 20. This beat displacement causes a polyrhythmic effect, the flute appearing to be in 3/4 while the piano maintains a steady four beats in the bar by playing on the beat. These examples of beat displacement show another distinct aspect of Françaix's music: the specific nature in which he marks his scores.

Composers mark scores to further support their intentions for the notes on the page, and as such, different composers each have their own distinctive use of such markings. In Françaix's case, the words of famous surrealist painter Salvador Dali immediately come to mind: "the one thing of which the world will never have enough is exaggeration."<sup>203</sup> Françaix's very specifically detailed scores are such that every note seems to have its own articulation, accent, dynamic level and expression. Each type of accent and articulation is used frequently throughout, while dynamic markings are highly exaggerated, often changing from bar to bar quite suddenly. In addition, Françaix uses different expressions to denote the varying moods of a movement or section.

Articulation is a tool used to enunciate a phrase clearly and convey an intended style. Moods can be significantly enhanced and nuances highlighted with the use of different articulations and accents. The most common articulations in use are staccato (short, tongued) and legato (slurred). Generally staccato markings are used to enhance fast, lively sections, while legato phrases are employed in slower, more pensive passages. Although these are the usual contexts of these articulations, they can both be

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<sup>203</sup> Salvador Dali, as quoted in *Salvador Dali: Marquis de Pubol* exhibition, Museum Gallery Xpo (Belfort, Brugge, 2008).

used effectively in closer proximity, as Françaix shows in many of his works, including the *Impromptu pour Flûte et Ensemble à Cordes*. In the opening Moderato of this work the flute line contrasts light staccato articulations and slurred legato lines to great effect, as shown from bar 6.

Figure 23. Jean Françaix, *Impromptu pour Flûte et Ensemble à Cordes* Moderato (flute), bars 6-13.



The staccato motif shown in figure 23 should be light and clear, with an evenness of tone so that it never sounds laboured. Meanwhile, the slurs in comparison should be as legato as possible. In addition to the different articulations are the contrasting dynamics of this passage. The staccato bars are marked softer than the slurred triplet phrases, the first of which gives a swell effect, and the second a sudden loud burst of sound. This shows Françaix's use of both articulation and dynamic contrasts to further enhance the character of the music.

Sudden dynamic changes are usually more common in faster movements, with unexpected contrasts and exaggerated markings such as *fortissimo* down to *pianissimo* in the space of a few bars, or even just one bar. Bar 9 of the Marche from Françaix's *Suite pour Flûte Seule*, shown in figure 24, is a good example of this, where wide ranging dynamics give an echo-like statement and answer effect.

Figure 24. Jean Françaix, *Suite pour Flûte Seule Marche*, bar 9.



Slower movements are usually marked more minimally, such as the Notturmo from Françaix's *Divertimento*, seen in figure 25. This entire movement is marked a mere *pianississimo* in the piano and a slightly more soloistic *pianissimo* for the flute at the beginning of the movement. No further marks suggest a freedom of interpretation to the performers.

Figure 25. Jean Françaix, *Divertimento pour Flûte et Piano* Notturmo, bars 1-6.

In addition to articulations and dynamic markings, Françaix also gives expression markings to suggest the character of the music. These markings are written either in French or Italian, which can be confusing to the performer, though like the articulations and dynamics, familiarity with these expressions essentially assists in the interpretation of the music. In addition to more general expressions such as

*espressivo*, *crescendo*, *subito* and *cédez*, Françaix used many different markings to denote the specific character intended for a particular passage. Common markings seen in Françaix's music are *con spirito*, *animando* and *leggiero* for a light, spirited execution, and *dolce*, *teneramente* and *cantabile* for a more tender, lyrical delivery. Françaix also used less familiar expressive markings, some of which accurately reflect his personality. Such expressions as *giocosso*, *ironico* and *ridicule* are used to underscore the quirkiness in some passages of Françaix's music. The precise nature of the markings on Françaix's scores indicates his impression of the character of a piece, and thus it is important to follow these directions for a true interpretation of his music.

The identification of the detailed markings in Françaix's music proves that his musical characteristics are inbuilt. Also inherent is his distinct 'gallic wit'. Much like 'Frenchness', 'gallic wit' is a term that many have alluded to, but no one has satisfactorily defined. Laurence Davies refers to Françaix's music as exhibiting "chic and ephemeral gaiety,"<sup>204</sup> which accurately reflects its elegant and fleeting nature. Françaix's music has also been compared with that of Ibert and Poulenc, Unger-Hamilton writing "the elegance and wit of Poulenc and Ibert have been happily bequeathed to Jean Françaix."<sup>205</sup> Langham Smith also emphasises that humour is a part of Françaix's personality, and is evident in his compositions. He states that "for the most part, Françaix's fun is that of the naughty boy"<sup>206</sup> and that he builds on the traditional French notion of children's music for an adult audience, such as Ravel's *Ma Mère L'oye* and Debussy's *Coin des Enfants*. It is clear that Françaix was

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<sup>204</sup> Laurence Davies, 194.

<sup>205</sup> Clive Unger-Hamilton, *The Music Makers* ed., Victor Stevenson (Sydney: Methuen of Australia, 1979), 209.

<sup>206</sup> Langham Smith, 556.

mischievous even in his adult life, as revealed in an interview with his daughter, Claude. Françaix scholar Nicole Narboni comments,

Claude explained that her father loved ambiguity in all things. For instance, when she was born, Monsieur Françaix declared that she should be called Claude because of the ambiguity of the name itself. He wanted the world to wonder if she was a little boy or a little girl. When her sister was born, he tried the same thing but their mother would have nothing to do with it!<sup>207</sup>

Further proof of Françaix's jovial personality can be gleaned from a letter that his father wrote to Nadia Boulanger on how he composed with such happiness: "Jean will arrive...delirious with joy at the thought of showing you his concerto. If only you could see him laugh as he is writing it!"<sup>208</sup> Stephen Davies' 'expression theory' confirms Alfred Françaix's comments, as he states "the audience's emotional response to the expressiveness of a musical work is a response to that work as expressing emotions felt by its composer at the time of creation."<sup>209</sup> The idea of music expressing particular emotions originated from the Greek philosophy that the function of music was to imitate the human affects, and the passions and arousal of the temperaments and that these affects should be awakened in the listener through music.<sup>210</sup> If this is indeed the true purpose of music then Françaix succeeds for the most part in imitating the more positive of the human emotions, such as happiness and love. His humorous style of writing is very engaging, where instruments often appear to be in jocular conversation and thus humanised in their interactions.

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<sup>207</sup> Nicole Narboni's Weblog, entry posted February 18, 2008, <http://drnan.wordpress.com/2008/02/18/claude-francaix/> (accessed September 22, 2010).

<sup>208</sup> Alfred Françaix to Nadia Boulanger 1930, letter 44, Bibliothèque nationale de France F39833107, estate of Nadia Boulanger, from Bellier *Jean Françaix: De la musique et des musiciens*, 29.

<sup>209</sup> Stephen Davies, *Musical Meaning and Expression* (Ithaca, N. Y.: Cornell University Press, 1994), 170.

<sup>210</sup> Friedrich Herzfeld, quoted in Lister, 38.

The means by which Françaix expresses ideas of conversation are through his use of instrumentation and compositional devices such as dynamic contrasts, melody and harmony and the comic timing of gestures. Françaix often juxtaposes a humorous style of writing with a more tender lyricism. Dynamic contrasts often change suddenly and reflect shouting or whispering voices while dissonances suggest disagreement and consonances show like-mindedness between the voices. Comic timing is achieved through call and response patterns between voices and often it is the silences between notes that are of most effect. The more voices involved, the more difficult to discern the dialogue so intricately written in Françaix's flute works, so it is logical to begin identifying dialogue in his *Suite pour Flûte Seule*.

In his *Suite*, Françaix successfully shows that only one instrument is needed to create dialogue. Classed as 'chamber music' in the online catalogue of his works,<sup>211</sup> this *Suite* is challenging from a performance perspective, as the soloist must carry the conversation throughout, alone. Differing tonal colours and frequent dynamic contrasts can denote different voices, which are suggested by Françaix's specific markings. Two voices are most evident in the Menuet movement, which is written as two separate lines, giving the impression that the flute is accompanying itself, as seen in figure 26.

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<sup>211</sup> Found at [www.jeanfrancaix.com](http://www.jeanfrancaix.com).



Figure 26. Jean Françaix, *Suite pour Flûte Seule* Menuet, bars 1-8.



In this example two separate lines are denoted in the upper and lower registers, further distinguished by the opposing note stems, which is also a common trait in the flute works of J.S. Bach and his son C.P.E. Bach, revealing Françaix's admiration for musical styles of the past. The opening movement of C.P.E. Bach's *Sonate A-Moll für Flöte Solo* shows this polyphonic writing, the first eight bars of which are shown below.

Figure 27. C.P.E. Bach, *Sonate A-Moll für Flöte Solo* Poco adagio, bars 1-8.



In both examples the bass note depicts the harmony, and the upper voice contains the melodic interest. Each phrase displays rhetorical elements and musical syntax with its conversation between two distinct voices from one single instrument.

Two of Françaix's flute duets in particular typify Françaix's conversational writing and use of instrumentation for comic purposes. These are Françaix's *Sept Impromptus* for flute and bassoon and *Le Colloque des Deux Perruches* for flute and alto flute. Each have very conversational qualities, either directly referred to in the title, (*Le*

*Colloque des Deux Perruches* literally translating as ‘The Conversation Between Two Parrots’) or implied through instrumentation, such as the bassoon and flute in the *Sept Impromptus*, which can be seen to represent male and female voices.

*Les Colloque des Deux Perruches* is comprised of six movements of equally virtuosic writing for the flute and alto flute. This scoring effectively portrays two parrots conversing due to the range differences, the alto flute pitched a perfect fourth below middle C. The opening *Allegro* of this duet provides great opportunity for the introduction of both instruments as different entities. Interweaving semiquaver motifs are cleverly written in the relevant range to each instrument, as in the opening figure:

Figure 28. Jean Françaix, *Le Colloque des Deux Perruches* Allegro, bars 1-6.

Allegro ♩ = 132

Fl *f* *Risoluta* *mf* *mp*

A Fl *f* *Risoluta* *mf* *p*

This example shows the flute beginning in its characteristic higher range and the alto flute at home in its lower register,<sup>212</sup> with the semiquaver gestures continuing throughout the entire movement. The contrast in dynamics is effective throughout, as evidenced in the opening phrase, which begins at *forte* and decreases with every bar to *piano*. Articulations are effective in manipulating the length of the sound, thus appearing livelier or heavier, so one must differentiate between notes marked staccato, tenuto staccato or martellato.<sup>213</sup> Articulations help in the effective continuation of the

<sup>212</sup> The alto flute is notorious for its restricted tonal quality in the higher register and generally produces a softer sound, so it is mainly used for the rich sonority of its lower notes.

<sup>213</sup> The interpretation of different accents used in Françaix's music will be further explored in the following chapter.

melody throughout the constant interweaving of parts, and they become broader throughout the movement, such as slurred groups of four evolving to groups of eight semiquavers by bar 27, shown in figure 29.

Figure 29. Jean Françaix, *Le Colloque des Deux Perruches* Allegrissimo, bars 26-28.



The elongation of phrases heightens the conversation, as each instrument has more to state throughout. At the climax of the Allegrissimo, the idle mumbling of the two flutes is suddenly broken with an angry outburst from the C flute from bars 68 to 70, shown in figure 30. Here both voices are written in the extremes of their registers, the flute raising its voice in argument in bars 68 to 69, to which the alto flute responds moodily with its lowest note an accented off beat in bar 70. Eventually, both voices agree to disagree with a repeat of the opening material from bar 71 to the end.

Figure 30. Jean Françaix, *Le Colloque des Deux Perruches* Allegro, bars 59-72.



Sadness is prevalent in the first *Larghetto* movement of this conversation between two parrots, denoted by its minor key. After a climactic sequence of rising figures, the resolution to the parallel major key is effective in creating a lighter mood, as seen after the fermata at the end of bar 36 in figure 31. This conversation appears to be led by the C flute, while the alto flute sympathetically offers a supportive line, shown in its slurred long note durations. A brief summation of the main material of this movement is given by the alto flute from bar 34, which helps the resolution to the major key, as each flute agrees on a unison C in bar 36. Similar to the opening *Allegro* of the *Sonate pour Flûte et Piano* (shown in figure 21), the displacement of the quaver beat in the C flute line throughout this *Larghetto* movement creates tension and momentum, while the resolution to the major key reflects a resolution of disagreement.

Figure 31. Jean Françaix, *Le Colloque des Deux Perruches* Larghetto 1, bars 27-42.

27  
poco a poco animando e crescendo

33  
f Calmando e dimin. pp

38

Semiquaver motives dart in and out of a light 3/8 texture in the following Scherzando movement:

Figure 32. Jean Françaix, *Le Colloque des Deux Perruches* Scherzando, bars 1-6.

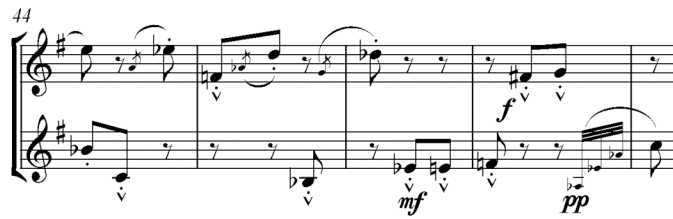
Scherzando ♩ = 76

mp

p

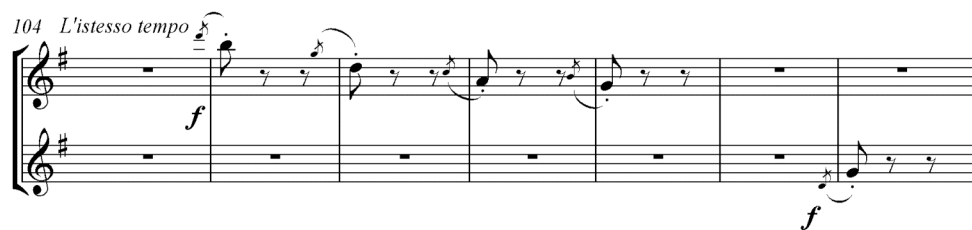
Gestures are passed on from one voice to the other, as though one is finishing the others' sentences, with the final notes of one phrase linking to the next to produce a dovetail effect. This idea is developed further where a phrase ornamented by grace notes is passed flippantly between the voices.

Figure 33. Jean Françaix, *Le Colloque des Deux Perruches* Scherzando, bars 44-48.



The Scherzando section draws to a close with witty grace note staccato quaver gestures marked *L'istesso Tempo*. The silences between the notes and the extended silence before the alto flute's final utterance of the phrase create this comedy by subverting the expectations of the listener (see figure 34).

Figure 34. Jean Françaix, *Le Colloque des Deux Perruches* *L'istesso tempo*, bars 104-110.



The following section, marked *Poetico, ma sempre in tempo*, consists of light *pianissimo* semiquavers shared between the voices to create a constant line, as seen in figure 35. This delicate *pianissimo* staccato section is interjected with staccato martellato accents. These accents override the prevailing meter, effectively displacing the pulse from 3/8 to 4/8, and creating a sense of the voices interrupting one another throughout the conversation.

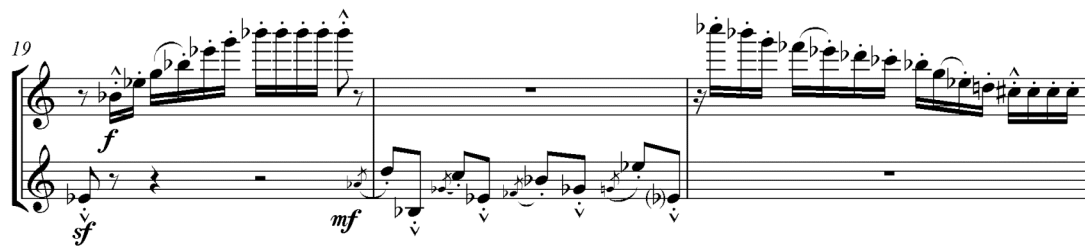
Figure 35. Jean Françaix, *Le Colloque des Deux Perruches* Scherzando Poetico, *ma sempre* in tempo, bars 112-117.

112 *Poetico, ma sempre in tempo*



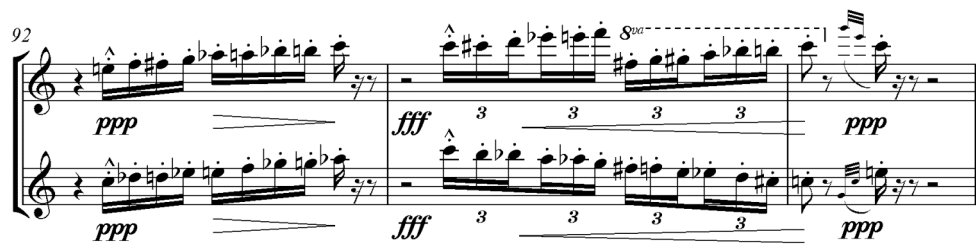
The final conversation between these two parrots is a rollicking Allegro with interweaving parts in a fast march tempo. Again Françaix writes idiomatically for each instrument, the C flute written in the higher register, and the alto flute naturally a few octaves lower. This can be seen from bars 19 to 21.

Figure 36. Jean Françaix, *Le Colloque des Deux Perruches* Allegro, bars 19-21.



In bar 19 the C flute has a rising figure, made more insistent with repeated high B<sup>b</sup> semiquavers, the last of which is marked with a staccato martellato, which confirms its bold statement. The alto flute does not seem to answer the C flute's argument, rather it somewhat clumsily mumbles with awkward grace note figures pitched in its lower range. The C flute then concludes its argument, whether the alto flute was listening or not, with a descending figure in bar 21 and further repeated semiquavers, which effectively emphasise the main contention. Also effective in this movement is Françaix's use of contrary motion and the contrast in dynamics in the final bars.

Figure 37. Jean Françaix, *Le Colloque des Deux Perruches* Allegro, bars 92-94.

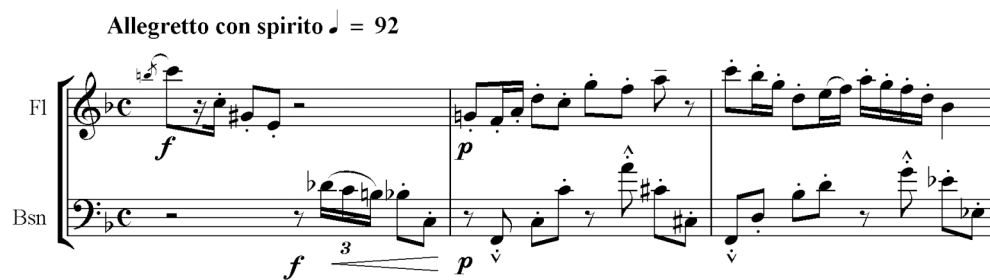


Here the *pianississimo* sections can be likened to excited whispers, and the *fortississimo* sections to shouting. The final *pianississimo* grace note figure is atypical of Françaix's writing, showing his comic timing of gesture in a deliberately anticlimactic ending.

The instrumentation of Françaix's *Sept Impromptus* automatically gives the impression of a male and female voice, the bassoon representing the masculine and the flute, the feminine, although this is sometimes exchanged between parts in mocking tones. Françaix does not limit his writing to what is comfortable for each instrumentalist however; in fact the bassoon and flute often play higher or lower than is usual. This assists in the delineation of male and female voices, extending their range to the limit and imitating each other to express a point as it might naturally occur in conversation. Dialogue is established from the very first bar of the opening *Allegretto con spirito* with a bold, declamatory statement from the flute, which is answered by the bassoon in a rising dynamic. Following this ironic opening is a sprightly, well articulated melody accompanied by the bassoon.



Figure 38. Jean Françaix, *Sept Impromptus* Allegretto con spirito, bars 1-3.



The energetic Allegretto con spirito is followed by a lyrical Grave movement, which holds much opportunity for tonal colouration and expressive playing to portray a conversation of a more poignant nature. The instruments are written in close canon throughout most of the movement, indicating that the voices are in agreement. The pensive dialogue is highlighted with marcato accents that can be read as swells or ‘sighs’ in the music, becoming more insistent towards the end of the movement, contradicted by the diminishing dynamic level throughout. These accents are commonly found on the first of a triplet, as shown below.

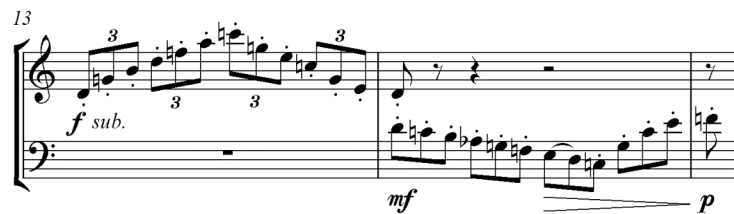
Figure 39. Jean Françaix, *Sept Impromptus* Grave, bars 19-23.



Although this section is marked at the dynamic level of *pianissimo*, the accents provide direction to each phrase and highlight each voice as it encounters this marcato accent. Throughout the movement the bassoon takes on a most expressive, singing quality due to its unusually high pitching, while the flute is written in its comfortable, though naturally softer, lower range.

The lively Vivace of the *Sept Impromptus* is especially conversational as Françaix uses question-answer phrases between the two instruments. These rhetorical gestures signify that the voices are mostly in agreement, with the occasional tangent and the raising of one's voice to make a point, as in the flute line at bar 13, which is answered by the bassoon, shown in figure 40. Here the bassoon's answer seems to end with a question, as if not convinced of the validity of the flute's argument.

Figure 40. Jean Françaix, *Sept Impromptus* Vivace, bars 13-15.



Françaix's larger wind chamber ensembles, such as the *Quatuor à Vent* and *Quintette à Vent No. 1* use many moments of rhetoric, with instruments answering each other in short comic gestures. Dynamics are employed for a sudden, surprise element, changing every few bars, almost as though the voices are declaiming wildly one moment and whispering the next. The playful gestures together with this exaggerated expression create a humorous effect, as can be seen from bar 58 of the opening Allegro.

Figure 41. Jean Françaix, *Quatuor à Vent Allegro*, bars 58-64.

The musical score for bars 58-64 of Jean Françaix's *Quatuor à Vent Allegro* features four staves: Flute (Fl), Horn (Hb), Clarinet (Cl), and Bassoon (Bsn). The key signature is one sharp (F#) and the time signature is 4/4. The flute and bassoon parts are characterized by a constant rapid semiquaver triplet motif, marked with *ppp* and *f*. The clarinet and horn parts play a disjointed melody, with the clarinet marked *ppp* and *fff subito*, and the horn marked *pp*. The score includes various articulation marks such as accents, slurs, and slurs with accents.

In Françaix's *Quintette* each part has been written to emphasise the distinct qualities of each instrument. This can be seen in the flute and oboe's bird-like gestures in their upper registers, the sinuous melodies of the clarinet, the bassoon's characteristic staccato accompaniment providing a secure downbeat, and the French horn's juxtaposition of serious, stately themes with muted and flutter tongued sections that are reminiscent of the laughter of a naughty school boy. Françaix marks the final movement of his wind quintet *Tempo di Marcia francese*, which indicates that it is to be played in the manner of a French march.<sup>214</sup> As in previous movements, the flute and clarinet establish the harmonic basis with a constant, rapid semiquaver triplet motif over which the oboe and horn share a rather disjointed melody, as seen in the following example.

<sup>214</sup> Which, according to Geoffrey Thomason, is at a 'fair lick'. *Jean Françaix In Concert*, Berliner Bläserquintett, Marion Hofmann, Richard Waage, Thorsten Rosenbusch, Johanna Peters, Michael Nellesen (Kontrapunkt 32141, 1993), sleeve notes.

Figure 42. Jean Françaix, *Quintette à Vent No. 1* Tempo di marcia francese, bars 1-8.

Tempo di marcia francese

The musical score is written for five instruments: Flute (Fl), Horn (Hb), Clarinet in B-flat (Cl en la), Bassoon (Bsn), and Cor Anglais (Cor). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is 'Tempo di marcia francese'. The score shows the first four measures of the piece. The Flute and Horn parts feature a prominent semiquaver triplet motif. The Clarinet, Bassoon, and Cor parts provide harmonic support with various rhythmic patterns. Dynamics include fortissimo (ff) and forte (f).

Many question and answer phrases between voices can be seen towards the end of the *Quintette*, as seen in figure 43. In this section each instrument exchanges ideas flippantly until the French horn presents a stately theme at the *Tempo I maestoso* from bar 257. This grandeur does not last long however, as any seriousness is lost several bars later with the horn's *fortississimo* flutter tongue, evocative of a raucous burst of laughter. This is echoed by the flute, which is marked *piano* to *mezzo forte* and fades to a *pianississimo*. In addition, the semiquaver triplet motif that features predominantly throughout the final movement eventuates in a final *pianississimo* utterance to end the piece, perfectly illustrating Françaix's comic timing of gestures.

249

*accelerando poco a poco e molto*

**Vivace**

*rall.*

The musical score is for a five-part setting of 'Vivace'. It consists of five staves, each with a different clef: Treble (Staff 1), Treble (Staff 2), Treble (Staff 3), Bass (Staff 4), and Treble (Staff 5). The key signature is three sharps (F#, C#, G#). The tempo is marked 'Vivace' and the performance instruction is 'rall.'. The score is divided into two systems. The first system contains measures 249-252, and the second system contains measures 253-256. The music features various dynamics including *pp*, *cresc.*, and *pp*. The notation includes eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The final measure of the second system (measure 256) features a triplet of eighth notes in the Bass and Treble staves.

[illegible][illegible]

These examples show the interplay of voices throughout Françaix's flute works, giving the music distinct conversational qualities. Wilson Coker has identified similarities between the criteria for a linguistic system and a musical composition. He supports the notion that both comprise of a complex set of symbols that can be interpreted and produced by members of the linguistic community. Coker also states that language and music both possess a similar syntax, which orders, connects and combines complex symbol structures.<sup>215</sup> This said, it is then a matter of becoming intimately acquainted with Françaix's scores for a full understanding of his often highly exaggerated musical language. These examples show Françaix's compositional devices in portraying conversation between instruments and the mostly humorous nature of this dialogue. Bellier writes in her biography,

He [Françaix] takes pleasure to whet our appetite through a consummate art of conversation. Our musical tastebuds are effectively awakened through the composer's clever 'spicing' of the meal...<sup>216</sup>

On recounting Chase's words at the beginning of this chapter, "youth must have its fling, and Françaix has enough time to grow serious,"<sup>217</sup> the question can be raised as to whether Françaix's musical style did indeed mature during his compositional career. It is true that Françaix did not always write comically, reflecting the words of Plato that "...the genius of comedy was the same as that of tragedy, and that the writer of tragedy ought to be a writer of comedy also."<sup>218</sup> This was the case in at least a small portion of Françaix's music, seen in the middle and towards the end of his

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<sup>215</sup> Wilson Coker, *Music and Meaning: A Theoretical Introduction to Musical Aesthetics* (New York: Free Press, 1972), 127.

<sup>216</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 44.

<sup>217</sup> Chase, 979.

<sup>218</sup> Shattuck, vii.

career where, as Ruppe identified, Françaix balanced light chamber music with more serious, ambitious works.<sup>219</sup>

Françaix's oratorio *L'Apocalypse Selon St. Jean*, for solo voices and orchestra is seen as lying outside "what we may consider to be Françaix's norm of light-hearted neo-classicism."<sup>220</sup> Written just before World War II in 1939, this work represents the apocalyptic visions of St. John, inspired by the Book of Revelation and the St. Julien Cathedral in Françaix's hometown of Le Mans. Two orchestras portray the visions of heaven and hell; the *orchestre céleste*, consisting of brass and strings and the *orchestre infernal*, including such 'low-life' instruments as saxophones and accordions.<sup>221</sup> This instrumentation provides a background for the choir, of which Françaix insisted to be "as large as possible".<sup>222</sup> The solemn nature of this work and religious subject matter deems it one of Françaix's most serious compositions. In addition, this work received its first performance on June 11, 1942, in Nazi-occupied Paris.<sup>223</sup> According to Bellier, *L'Apocalypse* reflects the composer's faith:

It is a clear expression of his belief and his intellectual conviction. He is sure that with the means given to him by God, his gifts, his work, he can give back to his creator the message he was destined for.<sup>224</sup>

Though this work is not specifically flute oriented, it shows that Françaix did explore different emotions other than his commonly perceived jollity, elements of which can clearly be seen in the slower movements of his flute works, such as the

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<sup>219</sup> Ruppe, 16.

<sup>220</sup> Langham Smith, 555.

<sup>221</sup> Langham Smith, 555.

<sup>222</sup> Langham Smith, 555.

<sup>223</sup> Nicolas Slonimsky, *Music Since 1900* 4<sup>th</sup> ed., (London: Cassell, 1971), 753.

<sup>224</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 34.

aforementioned melancholy descending line in the Larghetto of the *Sonate pour Flûte a Bec (Flûte) et Guitarre* (see figure 15).

Françaix's flute works generally fall into the less serious, lighter chamber music category of his repertory, although occasionally hints of a more mature style can be found. Such an example is his treatment of melody and harmony in his final work for flute, the *Sonate pour Flûte et Piano* (written in 1996). Uncommon to Françaix's usual style of flamboyant fast entrances to works, the opening Allegro offers a lyrical beginning to the sonata, as seen in the first ten bars given below.

Figure 44. Jean Françaix, *Sonate pour Flûte et Piano* Allegro, bar 1-10.

Allegro (♩ = 138)

The musical score for Jean Françaix's *Sonate pour Flûte et Piano*, Allegro, bars 1-10, is presented in two systems. The first system contains bars 1-5, and the second system contains bars 6-10. The tempo is marked Allegro with a quarter note equal to 138 beats per minute. The key signature is one sharp (F#), and the time signature is 2/4. The flute part (Fl) is written in the treble clef and begins with a melody marked *mf*. The piano part (Pno) is written in the bass clef and enters in the second bar with a single line marked *p*, followed by a descending line in the third bar marked *pp*. The score continues for ten bars, showing the interaction between the flute and piano.

A pensive mood is set immediately by a two bar legato melody in the flute, supported by a single line in the piano in the second bar. This scoring assists in establishing the light, clear texture of the movement, and shows the piano in a more supportive light, its melody in contrary motion to the flute line. The lyrical, meandering melody is in a favourable register for the flautist, and remains so throughout most of the movement,



with mainly stepwise patterns. The range of this opening melody covers the interval of a tenth, beginning at the highest pitch, F<sup>#</sup>, and ending on a D, which is the lowest. This range is not as adventurous as many of Françaix's earlier virtuosic flute works; rather the flute in this register provides a more relaxed feel.

The opening flute melody highlights a D major triad, the dominant of G, which is continued in the piano, though the appearance of a B<sup>b</sup> at the end of the second bar hints at the parallel minor. Long connected phrases continue in the flute line from bar 3, while the piano settles into the key of G major with a single staccato quaver arpeggio line, outlining a G major triad. The flute line however does not settle into the key of G major so quickly; not resting on the tonic until bar 10, the piano confirming its arrival with a tonic triad chord. This suspension has the effect of prolongation of the phrase, and hence, indirectly delaying the resolution. A reflective, almost 'mysterious' ambience is presented with this suspension, providing a feeling of reassurance when the tonic chord is revealed. On playing the *Sonate pour Flûte et Piano* in a lesson with French flautist Jean Ferrandis<sup>225</sup> he commented "Never make Françaix sound sad, as he was always a happy man. Maybe in the slower movements he's 'melancholic', but still with a little smile."<sup>226</sup> This shows that although Françaix's music can at times be melancholy, it is quickly remedied with his innate wit.

Although Françaix was criticised throughout his life, it was for the same reasons that his music is, and will always be enjoyed by performers and audiences alike. As

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<sup>225</sup> Jean Ferrandis studied under Maxence Larrieu and graduated from the École Normale Supérieure, Lyon in 1985. He currently teaches at the École Normale Supérieure in Paris and the Conservatoire Royale de Liege in Belgium, while pursuing an international solo career. Ferrandis met Françaix while preparing a performance of one of his flute chamber works.

<sup>226</sup> Lesson with Jean Ferrandis, Friday June 27, 2008.

French organist and composer Jean-Yves Daniel-Lesur is quoted from Bellier's biography,

His [Françaix's] only fault -and this might be quite serious- is that he never manages to bore us. One could also reproach him with his lack of interest towards theories and systems. A musician without theories (theoretical interest) who writes pure music cannot be analysed seriously with the appropriate words and talked about in a serial journal.<sup>227</sup>

Indeed, Françaix himself admitted:

I wish to be honest: when I am composing, the finest theories are the last things that come to mind. My interest is not primarily attracted by the 'motorways of thought', but more the 'paths through the woods'.<sup>228</sup>

This statement may be true, but as the evidence in this chapter has proven, Françaix must have composed with some theories and systems in mind for his music to be successful. As Nicholas Rast writes:

Francaix's music has been unfairly dismissed since the war as trivial and unresponsive to more recent musical trends. It is true that his style altered little after the neoclassical works of the 1930's, but the attraction of Francaix's scores lies in his refusal to change.<sup>229</sup>

Françaix wrote in a variety of genres and styles, although he chose to use the same musical language that served him throughout his career; tonal, based on traditional

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<sup>227</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 30.

<sup>228</sup> Jean Françaix, as quoted from Jean Françaix's profile at <http://www.schott-music.com/shop/persons/az/6765/> (accessed January 21, 2011).

<sup>229</sup> Nicholas Rast, Jean Françaix, *Chamber Music: Three Quintets, Piccolo Duetti*, Mobius; Philippe Honoré, Kanako Ito, Lorna McGhee, Alison Nicholls, Ashan Pillai, Robert Plane, Martin Storey (ASV Ltd. CD DCA 1090, 2000), sleeve notes.

forms and harmonies, with enough chromaticism and ‘wrong-notes’ to deem his sound distinctly modern. After deciphering Françaix’s highly detailed scores and the dialogue evident in his works an understanding of the intended character can be made. With this knowledge of stylistic traits, as identified in Françaix’s flute works, it is possible to address the technical and expressive issues that arise and offer possible solutions to help solve them.

### Chapter 3: Performing Françaix's flute works

Geoffrey Thomason noted:

In a country where writing for wind instruments is virtually a national pastime, Françaix has been more generous than most French composers in contributing to their repertoire.<sup>230</sup>

What is so remarkable about this fact is that Françaix was himself a pianist. His idiomatic writing for many different instruments, as his flute repertoire attests, shows his immense versatility and craftsmanship as a composer. Although Françaix wrote as a pianist, it is evident that he possessed a keen knowledge of each instrument for which he composed, while not necessarily considering the technical difficulties involved. This does not only apply to his flute parts, as there seems to be a general consensus that Françaix's music is technically demanding regardless of the instrument, and this is one of the main characteristics that one must ultimately face in performance. Françaix once remarked: "I was told my works were easy. These who say that probably never play my works themselves."<sup>231</sup> As Françaix's music is often perceived as sounding 'simple', the difficulties encountered in its performance are not often acknowledged. The apparent ease with which Françaix's music should sound requires much rehearsal and unless intimately acquainted with this music, its performance should not be so easily judged. Even Françaix himself is said to have had difficulty with his own scores later in life. Bellier recounted,

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<sup>230</sup> Geoffrey Thomason, *Jean Françaix In Concert*, Berliner Bläserquintett, Marion Hofmann, Richard Waage, Thorsten Rosenbusch, Johanna Peters, Michael Nellesen (Kontrapunkt 32141, 1993), sleeve notes.

<sup>231</sup> Jean Françaix, as quoted on *Jean Françaix Concours* webpage, "Jean Françaix biography" [http://jeanfrancaixconcours.voila.net/index\\_fichiers/jeanfrancaixbiography.htm](http://jeanfrancaixconcours.voila.net/index_fichiers/jeanfrancaixbiography.htm) (accessed May 23, 2011).

It is with pleasure and amusement that one remembers a concert where he played a reduction of his music, which he composed 50 years previously, cursing the arrangement for its difficulties!<sup>232</sup>

When approaching Françaix's flute works in performance it is important to be aware of the different characteristics and features of his writing. As discussed in the previous chapter, neoclassical forms, a modern tonal language and witty dialogue and repartée are built into the score and therefore must be played accurately as the composer intended. Difficulties pertaining to Françaix's flute works include maintaining a quality sound production with flexibility between registers, clear articulation and fluent technical facility across the full range of the instrument. Other, possibly broader problems encountered in Françaix's flute music include accommodating the constantly changing moods and tempi, the occasional irregular time signature, specific articulations and complex patterns. Once accustomed to the intricacies of Françaix's scores, such as specific articulations and recurring patterns and motifs, particular studies and exercises can be found to assist with each individual area that needs attention. The discovery of useful practice strategies ultimately aids in facilitating a successful performance of Françaix's works.

As the music of Françaix is becoming more widely performed, recordings of his flute works are more readily available. For some works it is only possible to hear one performance, while for others several different interpretations are accessible. The dissemination of recordings certainly encourages more performances of a work, which has had an impact on the reception of Françaix's flute music. As mentioned in the literature review, numerous flautists have recorded Françaix's flute works. Of

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<sup>232</sup> Bellier, *Jean Françaix: De la musique et des musiciens*, 37-38.

particular note is German flautist Astrid Fröhlich with the recording *La Bergère Enchantée*, consisting entirely of Françaix's flute works.<sup>233</sup> Most other recordings include a flute work among other works of Françaix or of other French composers. As with the concert programming of Françaix's music, recordings reflect a similar affiliation with his contemporaries Poulenc, Ibert and Milhaud.<sup>234</sup>

Although Jean-Pierre Rampal made hundreds of recordings during his career, only few of his performances of Françaix's works have been released commercially. Fortunately, through contact with the *Association Jean-Pierre Rampal* and Françaix's son, Jacques, Rampal's original performances of Françaix's flute works have been obtained for this study. These include recordings of Françaix's *Musique de Cour*, *Divertimento pour Flûte et Piano*, two performances of the *Quintette à Vent No. 1* and the *Concerto pour Flûte et Orchestre*. Françaix either conducted or most probably had input into these historical recordings, which afford them the status of authentic sources for the performance practice of these works.

As a descendant of the French Flute School, Rampal encapsulated the playing styles of Taffanel, Gaubert and Moyse.<sup>235</sup> Therefore the teachings of these flautists form a solid reference to assist with the interpretation of mechanical and expressive issues found in Françaix's flute works. Rampal has also had his teachings documented,<sup>236</sup> and these, together with the original recordings, aid in creating a genuine performance

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<sup>233</sup> *La Bergère Enchantée*, Astrid Fröhlich, Ulrike Mattanovich, Eleanor Froelich, Alexander Swete (ORFEO C388961 A, 1996) includes *Suite pour Flûte Seule*, *Sonate pour Flûte à Bec (Flûte) et Guitare*, *Sept Impromptus pour Flûte et Basson* and *Cinque Piccoli Duetti pour Flûte et Harpe*.

<sup>234</sup> Such as the CD Ibert, Françaix, Milhaud, Poulenc, *French Music for Wind Quintet*, Danish National Symphony Orchestra Wind Quintet, Ralf Gothóni, Piano (Naxos 8.557356, 2005).

<sup>235</sup> Rampal, *Music My Love*, 73. Although Rampal never studied with Moyse, he considered him a mentor and was greatly influenced by him.

<sup>236</sup> The teachings of Rampal are documented in Sheryl Cohen's *Bel Canto Flute: The Rampal School* and various articles on Rampal from the *Woodwind Anthology: A Compendium of Woodwind Articles from The Instrumentalist*, Volume 1.

of Françaix's flute works. Through emulating the styles of these noted French flautists it will be possible to give the nearest approximation to a true 'French' interpretation.

Producing a beautiful tone on the flute is frequently stressed by French flute teachers Taffanel, Moyse and Rampal. In the opening of the *Grands Exercices Journaliers de Mécanisme pour la Flûte* directions are given which state "Purity of tone and intonation must be carefully noticed...these qualities are of the utmost importance."<sup>237</sup> Moyse similarly regarded tone as imperative to musical expression. His *De la Sonorité, Art et Technique* is held as one of the most important publications on developing beautiful flute tone. Andrew Macleod discusses this publication in his thesis, proposing the 'bel canto' flute method of Moyse, and offering interpretations from a flautist's perspective on how to best utilise this book. Moyse observed, "It is difficult to define precisely what is commonly called beautiful tone,"<sup>238</sup> raising the idea that each individual will naturally produce a different sound and therefore what constitutes a 'good sound' can merely be a matter of taste.

The concept of the relationship between 'bel canto' singing and flute playing is also evident in Rampal's teachings. Cohen notes:

[Rampal] did not strictly refer to the eighteenth and nineteenth-century Italian vocal style that became known as *bel canto*. Rather, *bel canto* referred to a way to sing *through the flute* regardless of musical style.<sup>239</sup>

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<sup>237</sup> Taffanel and Gaubert, *Grands Exercices Journaliers de Mécanisme pour la Flûte* (Paris: Alphonse Leduc, 1923), v.

<sup>238</sup> Moyse, quoted in Macleod, 13.

<sup>239</sup> Cohen, 9.

Rampal believed that the practice of ‘detaché’ or diaphragm attacks would allow one to be able to speak or sing through the flute. He believed,

When you speak, you speak from the diaphragm, not from the throat. When you play, it must also be from the diaphragm...you must play the flute the way you speak.<sup>240</sup>

Furthering this idea in her study on the flute and linguistic practices, Linda Landeros Lamkin presents a more scientific approach, stating:

[The] flute is the only instrument whereby the sound is generated with a jet stream, crossing to the back wall of the embouchure plate, with nothing in the mouth to impede the movement of the air or the tongue. The instrument truly closest to being able to speak the music is the flute.<sup>241</sup>

Rampal emphasised practising with the diaphragmatic technique until “Every note *sings* distinctly like individual pearls united on a strand of air.”<sup>242</sup> To support the notion of singing through the flute, Françaix also wrote specific directions in his flute music, such as *mezza voce*<sup>243</sup> and *cantabile*.<sup>244</sup> This can be seen in the first movement of his *Concerto pour Flûte et Orchestre* in figures 45 and 46.

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<sup>240</sup> Arthur Hegvik, “An Interview with Jean-Pierre Rampal” *Woodwind Anthology: A Compendium of Woodwind Articles from The Instrumentalist* 1 (November 1972): 131.

<sup>241</sup> Linda Landeros Lamkin, “An Examination of Correlations Between Flutists’ Linguistic Practices and Their Sound Production on the Flute,” proceedings of the *Conference of Interdisciplinary Musicology* (Montreal, Québec, Canada, March 10-12, 2005), 1.

<sup>242</sup> Cohen, 9.

<sup>243</sup> *Mezza voce* literally means ‘half-voice’ and is a direction usually given to vocalists to sing in a subdued manner with half the regular volume and power.

<sup>244</sup> *Cantabile* literally means ‘song-like’, and in this case *pp ma cantabile* indicates this passage be played pianissimo, but in a singing style.



Figure 45. Jean Françaix, *Concerto pour Flûte et Orchestre* Presto (flute), bars 90-93.



Figure 46. Jean Françaix, *Concerto pour Flûte et Orchestre* Presto (flute), bars 104-107.



In facilitating such a section as shown in figure 45, it is useful to think of different vowel sounds to avoid the tension often created when playing in the higher register. The common /u/ vowel sound,<sup>245</sup> as in the French ‘tu’, opens the mouth cavity and throat, and when used with diaphragmatic support, will create a singing sound.<sup>246</sup> Practising harmonics<sup>247</sup> can also assist with a pure tone, especially in softer dynamics, and aids in the connectivity of notes between registers when slurred. On the matter of flexibility between registers, Rampal suggests:

To produce a beautiful, homogeneous tone, so there is not a stop or a jump between notes, you must think always of the *passage* from note to note, even in rapid music. And you must retain the same mouth position. Otherwise you have a flutist for the low register, a flutist for the middle register, and a flutist for the high register. You have three flute players, and you must only be one – always the same.<sup>248</sup>

<sup>245</sup> Vowel sounds will be referred to as according to the International Phonetic Alphabet.

<sup>246</sup> Rebecca M. Valette, “The French School: What is so French About It?” *The Flutist Quarterly* XXXVI, no. 1 (Fall 2010): 24-25.

<sup>247</sup> Harmonics are produced on the flute by ‘overblowing’ lower register notes until the next pitch in the harmonic series is sounded. This exercises the lips and, after much practice, the upper register will speak with more ease.

<sup>248</sup> Hegvik, 131.

Different suggestions have been made to assist with the smooth change of registers, such as moving the jaw or the embouchure.<sup>249</sup> When asked about the change in the direction of the air to assist moving with ease through the upper and lower registers, Rampal dismissed any movement of the jaw or changing the embouchure, claiming:

It is really a simple thing, and involves only the gymnastics of moving the air column. Think of the air column as a part of your body, like a finger, which you can direct up or down very easily.<sup>250</sup>

The ‘air column’ to which Rampal refers has been defined by French flautist Michel Debost<sup>251</sup> as:

Every part of the body or of the instrument in contact, directly or indirectly, with the air. This includes the air not only in the lungs and in the mouth, but also in the cavities of the nose, forehead, and inner ear that singers, with good reason, call resonators.<sup>252</sup>

In a less scientific, and more musical approach, Marcel Moyse’s studies on phrasing, including the *24 Petites Études Mélodiques avec Variations*, *25 Études Mélodiques avec Variations* and *Tone Development Through Interpretation* would be most useful in conveying the lyrical sections of Françaix’s music.<sup>253</sup> The *Études Mélodiques* are popular among flautists as they offer simple melodies, which are varied upon, with consideration of breathing and phrasing. In the case of *Tone Development Through Interpretation*, popular opera arias and lyrical melodies from various symphonies are

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<sup>249</sup> Macleod, 1. Moyse recommended changing the jaw position for different registers and to lower or raise the pitch.

<sup>250</sup> Hegvik, 131.

<sup>251</sup> Michel Debost (b. 1934) learnt with Moyse and assumed Rampal’s position as Flute Professor at the Paris Conservatoire in 1982.

<sup>252</sup> Michel Debost, quoted in Macleod, 16-17.

<sup>253</sup> Thank you to my examiners for suggesting these studies for assistance in interpreting Françaix’s lyrical melodies.

included with the expectation that these are familiar to flautists and therefore they can learn to ‘sing’ them through the flute.

In addition to maintaining the quality of sound and flexibility between registers, varying tone colours can also effectively enhance Françaix’s quixotic style. The French Flute School was renowned for its exploration of a large range of tone colours. Moyse is said to have been astonished by his teacher Taffanel’s playing, remembering that “there were so many colours in his sound.”<sup>254</sup> As with most instruments, the flute has the ability to change sound colour or quality to serve the character of the music, or even for practicality. For example, a dark sound in the lower register that is rich in harmonics is not just an effect, but also a device to cut through the texture in a register that has a tendency not to be heard. Likewise, the upper octave can sound soft and sweet, as opposed to its usual tendency to sound harsh and forced. Tone colours can also be used to create interest in Françaix’s more simple slower movements. Such an example is the Largo from Françaix’s *Impromptu pour Flûte et Ensemble à Cordes*.

Figure 47. Jean Françaix, *Impromptu pour Flûte et Ensemble à Cordes* Largo (flute), bars 4-11.



Due to the repetitive nature of the melodic line in this movement, it can easily sound like a tonal exercise. Although Françaix’s markings indicate it be played consistently

<sup>254</sup> Edward Blakeman, *Taffanel: Genius of the Flute* (New York: Oxford University Press, 2005), 195.

*pianissimo*, this does not mean that different tonal colours cannot be explored within this rather minimalist dynamic level.

To create different tonal colours on the flute it is necessary to feel where the air is situated in the mouth, almost ‘shaping the sound’ before it is released, as Macleod explained, “actual variation of tone colour is achieved on the flute in much the same way as singing – through creating different shapes inside the mouth cavity.”<sup>255</sup> As one might expect, the air seems to sit higher in the mouth when playing with a lighter, brighter tone, and lower when achieving a darker, richer tone. Vowel sounds also help to shape the tone, such as /u/ (which in effect, pushes the lips forward) for the lighter and /e/ (which pushes back and broadens the lips) for the darker sound. It is evident from recordings of Rampal that his default sound is quite light and effervescent, though he can manipulate a darker sound for a more dramatic effect.<sup>256</sup> Lighter and darker tonal colours can also highlight major and minor keys, emphasising the mood they produce. One must be careful however, when employing different tonal colours that the intonation does not suffer.

On the topic of intonation, Rampal commented:

A musician must always play with his ears, and not trust the instrument. They are all false. And besides, I can take a flute and change the pitch by almost a fourth of a tone without moving the embouchure or the mouthpiece. It’s very

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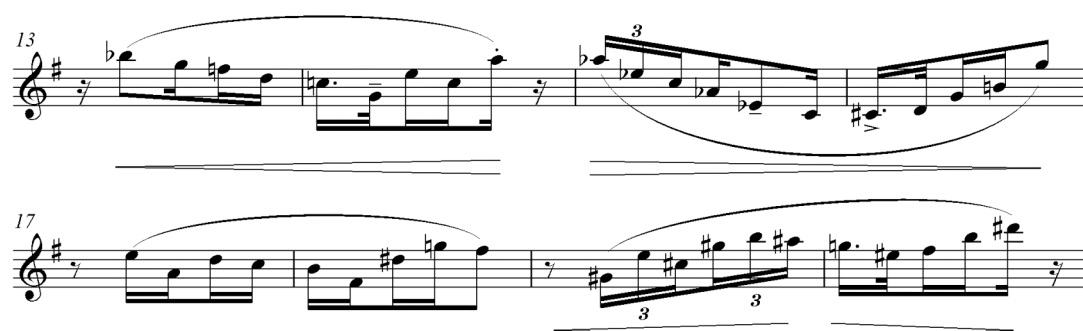
<sup>255</sup> Macleod, 18.

<sup>256</sup> It is often argued that the material from which the flute is made also has an effect on the sound quality. Rampal played Louis Lot and Wm. S. Haynes Co. gold flutes, which notoriously create a darker, warmer sound. The creation of different tonal colours is not purely attributed to the amount of precious metal in the flute however; rather, these are affected by different vowel sounds and the manipulation of the embouchure.

easy. So if you don't play with the ears – impossible! You must always adjust, and always think the note before you play.<sup>257</sup>

Adjusting and sustaining a constant column of air is especially required in slower movements, such as the Andante poetico of the *Impromptu*, where phrases have crescendo and diminuendo dynamics.

Figure 48. Jean Françaix, *Impromptu pour Flûte et Ensemble à Cordes* Andante poetico, bars 13-20.



Bar 13 of this example is a good example of preparing the correct sound shape in the mouth and ‘hearing the note’, in this case, B<sup>b</sup>, before the sound is actually produced. Maintaining a continuous airstream until the end of a phrase also avoids decay in the sound and ultimately helps with intonation. This can be seen at the end of bars 16 and 20, where the pitch of the flute tends to flatten, or drop to the lower octave as it becomes softer if it is not well supported. The short rests in this passage also mean that there is less time to prepare the notes they precede, so reading ahead is necessary.

The use of vibrato is often seen as essential in French flute music of the twentieth century, due to the renowned flautists who employed it. As previously discussed,

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<sup>257</sup> Hegvik, 131.

famous twentieth century French singer Edith Piaf epitomises ‘Frenchness’ with her melancholy expression and a rather extreme use of vibrato. A similar style of singing was being translated through the flute by Moyse and Rampal. Though not as consistent as Piaf, Rampal’s vibrato and beautiful tone was a characteristic feature of his playing.<sup>258</sup> As trends change and flautists’ tastes change, the use of vibrato has often been debated, with the belief that if it affects the purity of the tone, it should not be used.<sup>259</sup> In 1991 Kathleen Goll-Wilson shed some light on the topic, as Rampal revealed:

The secret is to play naturally and with a suppleness, never forcing the sound. Today many play with a fast, predictable vibrato that adds nothing to musical interpretation. For my taste that style of playing detracts from the music.<sup>260</sup>

A common misconception is that vibrato constitutes emotion, and without it, the music lacks feeling. On this, Rampal also stated not to “depend on vibrato for emotion. Vibrato isn’t enough. Forget the flute and *sing* the music with your voice.”<sup>261</sup> Rampal’s thoughts here support the notion that an expressive passage can sound just as expressive, if not more, without the constant use of vibrato.<sup>262</sup> Many flautists have been reluctant to use the word ‘vibrato’ due to the association with its overuse, favouring instead such terms as ‘colour’ or ‘nuance’.<sup>263</sup> Although Moyse was

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<sup>258</sup> Rampal varied his natural vibrato sympathetically to suit the intensity and style of the music he was playing. This can be heard on various recordings, such as the *Classic Archive: Jean-Pierre Rampal*, Mozart, Ibert, Vivaldi, Bach, Couperin, Handel DVD (New York: EMI Classics, 2007), which showcases his interpretation of flute works of different styles and periods.

<sup>259</sup> Toff, 112.

<sup>260</sup> Kathleen Goll-Wilson, “Jean-Pierre Rampal on Making Music” *Woodwind Anthology: A Compendium of Woodwind Articles from The Instrumentalist* 1 (May-June 1991): 623.

<sup>261</sup> Cohen, 9.

<sup>262</sup> Certainly, vibrato is a matter of taste, and the supportive views of the use of vibrato are dependant on the era in which they occurred, though surely a compromise can be made if moderation and variation are the keys to its use.

<sup>263</sup> Andrew Macleod, private correspondence, September 23, 2010.

known for his shimmering vibrato, he is said to have refused to discuss it, suggesting that the process of producing vibrato is “not a question of moving something but of playing the flute like you sing or speak.”<sup>264</sup> This further confirms Rampal’s theories. Moyse also believed that “simplicity is elegance -this is the best way to approach the performance of music- the simpler and purer it is, the better.”<sup>265</sup>

A good quality singing sound is largely attributed to the French Flute School with ultimate control over both legato phrasing and short articulations. Rampal describes the technique used by French flautists, asserting that it is essentially based on diaphragmatic pulses on the sound ‘HU’.<sup>266</sup> When a quality sound is made purely from these ‘diaphragm attacks’,<sup>267</sup> the tongue should be introduced to lightly begin the sound with the syllable ‘TU’ or ‘DU’. Rampal emphasised never to start a tone with ‘PU’ as this will not start the sound clearly,<sup>268</sup> although the sound should not be articulated too aggressively, as this will effect the quality of the start of the sound. Poor articulation occurs when the diaphragm is not employed to produce the sound and the tongue interferes with the sound quality. As passages can often be cluttered with articulations, practising with these ‘diaphragm attacks’ and all slurred will act as a reminder of the support system needed to ensure all notes are even and clearly articulated. Short articulations (especially on notes around the second E above middle C, as they tend to split more easily) should be practised for clarity by beginning with long tones which are gradually shortened, aiming for the clearest attack at all times, until the desired length is achieved, as seen in figure 49.

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<sup>264</sup> Macleod, 6.

<sup>265</sup> Fries, 114.

<sup>266</sup> Cohen, 15.

<sup>267</sup> Cohen, 13.

<sup>268</sup> Cohen, 5.

Figure 49. Diaphragm articulation exercise.

To be practised first with diaphragmatic 'HU' sound, and then 'TU' syllable



Through establishing an open 'HU' sound without the tongue and then alternating between this and the added syllable 'TU' this exercise ensures that the flautist is using the diaphragm correctly and lessens the occurrence of poorly articulated passages.

According to Lamkin, quality of sound and articulation on the flute are directly associated with the way in which a flautist speaks,<sup>269</sup> and research shows that the pronunciation of the French language has an impact on flute articulation. Valette confirms that knowledge of the French language helps to produce a natural flute embouchure, which gives the French a distinct advantage as "It is often remarked that though 'French schools' of flute playing exist in several countries, they never quite sound the same as the French players."<sup>270</sup> Rampal was also of the opinion that the French had an 'inherited advantage' due to their language, though he dismissed this view later, affirming, "any good flute player who has a good teacher can learn to produce clean and accurate articulation which favors the French pronunciation."<sup>271</sup>

Jean Ferrandis also argues:

Nowadays, there is no distinguishable French school, as it used to be. Thanks to artists such as Rampal, Moyse and Gaubert the 'French School' has been spread everywhere in the world. Maybe the most important difference is our spoken language. The facial masque is different between the Americans and the French because of the position of the tongue and lips.<sup>272</sup>

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<sup>269</sup> Lamkin, 10.

<sup>270</sup> James Macgillivray, as quoted in Valette, 23.

<sup>271</sup> Kathleen Goll-Wilson "Jean-Pierre Rampal, With Love in his Heart", *Woodwind Anthology: A Compendium of Woodwind Articles from The Instrumentalist* 1 (September 1986): 385.

<sup>272</sup> Katherine Fink, "Jean Ferrandis Speaks from the Heart" and interview with Katherine Fink for the *New York Flute Club Newsletter* (March, 2010), 5.



As it has already been discussed, the syllable ‘tu’ is the desired attack, and this, like many words in the French language, is formed in the front of the mouth, which is the ideal situation of the tongue for flute articulation.<sup>273</sup> Keeping the tongue at the front of the mouth will ensure light and clear articulation. This is ideal for the articulation found in Françaix’s flute music, as the contrasts of character require much flexibility. Randel also notes, “as a compositional process, articulation is comparable to punctuation in language.”<sup>274</sup> In this case, Françaix uses much exaggerated punctuation in his musical language. As previously examined, a highly detailed score is a common trait of Françaix’s style and therefore must be followed closely. When a work of Françaix’s is performed without the given articulation, the intention and character is lost, as Lamkin states:

One of the principal aims in the performance of music is communicating. We, the listeners, are attracted to the beauty and contrasts in the process of that communication. Among some of the most important processes of sculpting tonal contrasts in flute playing is articulation.<sup>275</sup>

Fluent technical facility is also desired for the flute works of Françaix and various technical issues must be overcome for the success of a performance. Rampal places emphasis on flautists having a solid technique, believing that “musicianship comes almost naturally once a good technique is developed.”<sup>276</sup> As previously discussed, Françaix’s highly chromatic language and use of the instrument’s full range, with wide leaps between registers (often in a short space of time), requires the combination of muscle memory in the fingers and a flexible air column for ultimate response. An

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<sup>273</sup> Goll-Wilson, “Jean-Pierre Rampal, With Love in his Heart”, 385.

<sup>274</sup> Randel, *Harvard Concise Dictionary of Music and Musicians*, s.v. “Articulation”.

<sup>275</sup> Lamkin, 1.

<sup>276</sup> von Bergen, 317.

example of one such area can be seen in the opening flute gesture of the *Impromptu*, where octave leaps are written in quick succession of each other, as shown in bars 3 and 4 of figure 50.

Figure 50. Jean Françaix, *Impromptu pour Flûte et Ensemble à Cordes* (piano reduction) Moderato, bars 1-5.

Moderato ♩ = 104

Flute

Piano

*p* *con spirito*

*con spirito* *f*

This short, lightly articulated phrase is the flute's very first utterance for the piece. It is awkward as it includes consecutive octave leaps, which require a flexible air column, and precise finger technique. The fact that this passage is marked *piano* also appears inhibiting, as the upper and lower octaves do not naturally share an even dynamic level. Strategies to assist with the execution of this phrase include practising each note slowly, and of equal note value so that the attack, sound quality and dynamic level are all evenly matched. Practising such short articulated passages all slurred, with consistent air support also helps to ensure ultimate connectivity between each note. A well prepared embouchure and thinking of each note before it is played again assists in such instances.

Reading ahead is a generic skill that most musicians acquire whilst interpreting any music, but it is especially needed in the music of Françaix due to the unpredictable nature of his writing. To highlight the constantly changing mood in Françaix's music,

identifying and slowly practising the connection or ‘corners’ of each contrasting section ensures a seamless transition. With awareness of continuity in quality of sound and practising all the intended dynamics at a slower tempo, these changes become more apparent. Only when the swift dynamic changes are understood slowly, can the desired effect be produced when played at the written tempo. As identified in the previous chapter, it is characteristic of Françaix to contrast sections of mechanical virtuosity with lyrical melodies, and as such, knowledge of where these sections begin and end enhances the quixotic nature of the music. For example, in the opening of the *Concerto* two contrasting sections are presented: a lively semiquaver motif from bars 4 to 9, and a lyrical melody in quavers from bar 10, as shown below.

Figure 51. Jean Françaix, *Concerto pour Flûte et Orchestre* Presto (flute), bars 4-17.



On listening to Rampal’s recordings of this opening movement from Françaix’s concerto it is obvious that he follows the markings on the score, and even makes his own additions for an original interpretation. Rampal highlights the quixotic nature of the music with attention to the various articulations, accents and dynamic contrasts, revealing the true spirit of the music. The staccato articulation of the opening section is light, while the slurred pairs add weight to the descending phrase in bar 5. Although

not marked, Rampal makes this section lighter by clipping short the second of a slurred pair of notes, as though a staccato, which also assists with the speed when played at tempo. The contrasting section from bar 10 is marked legato, with some staccato markings interspersed to provide momentum. Rampal plays this melody lyrically, emphasising the grace notes and accents, which present a quirky character with their irregular and offbeat interjections. The dynamic markings also differentiate the sections: the bold opening statement written at a strong *forte*, and the lyrical section a contrasting *mezzo forte*. In addition to these markings Rampal manipulates the written values of notes, claiming, “by lengthening a beat here and there you can change the whole flavour of a piece.”<sup>277</sup> The opening three semiquavers in bar 4 and the climax of the first phrase in bar 6 are examples in this section where Rampal emphasises certain pitches in a phrase by elongating their duration. Rampal’s renowned light articulation and a lyrical singing sound define the different characters throughout this section. Thus Rampal’s spirited approach to Françaix’s music is obvious from the very opening of this work and can be observed throughout his flute works.

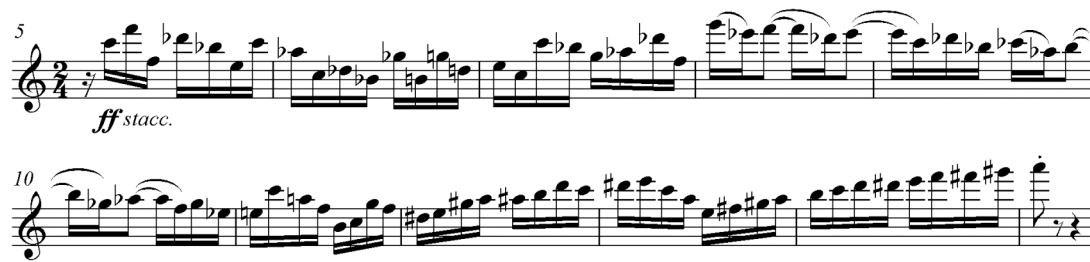
The opening to Françaix’s flute concerto is very similar to that of Ibert’s flute concerto, written over thirty years before, in 1934, for flautist Marcel Moyse.<sup>278</sup> This is evident from the very first bar of the flute part of each concerto, which begins with a similar offbeat staccato semiquaver passage of unexpected note leaps, apparent in a comparison of figures 51 and 52.

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<sup>277</sup> Rampal, *Music, My Love*, xvii.

<sup>278</sup> Rampal later performed Ibert’s flute concerto on numerous occasions since he was asked to perform it in Paris in 1945 with the Orchestre National de France. As Rampal was inspired by Moyse’s playing and his initial attempt to establish the flute as a solo instrument he remarked: “It seemed auspicious that I was following in his footsteps and playing a work he had premiered.” Rampal, *Music My Love*, 51. This was not the only work that Rampal performed after Moyse had premiered it, as Françaix’s *Musique de Cour* demonstrates. See appendix A.

Figure 52. Jacques Ibert, *Concerto pour Flûte et Orchestre Allegro* (flute), bars 5-15.



Common technical challenges can be seen in each concerto and therefore dealt with in a similar manner, as previously noted with Françaix's concerto. Although it is not known whether Françaix and Ibert actually met, they wrote in a similar vein, and this is very obvious in their flute concertos. Nancy Toff notes the similarities between Françaix and Ibert's flute music in *The Flute Book*, commenting that:

Ibert's thematic material generally falls into two categories: quick, clever, witty motivic statements that are subdivided and recombined contrapuntally; and long-breathed lyric lines... The flute works of Jean Françaix...are stylistically like those of Ibert, and even more numerous.<sup>279</sup>

Although Toff does not directly make this link in regard to Ibert and Françaix's flute concerti, there is a definite resemblance upon listening to both works.<sup>280</sup>

Another similarity between Ibert and Françaix's music is their ambitious tempo markings. Sometimes Françaix's fast movements seem too fast and the slow movements too slow. This could be the result of his exaggerated score markings, or merely due to the reassuring fact that at a certain time Françaix owned a faulty

<sup>279</sup> Toff, 263-264.

<sup>280</sup> Written four years after Ibert's death, it is quite possible, and highly likely, with his affection for various composers, that Françaix even wrote his flute concerto as a memorial to this great composer.

metronome that gave inaccurate beat indications.<sup>281</sup> Françaix's daughter Claude is said to have even questioned his tempo markings at times,<sup>282</sup> to which he would tell her not to worry about the tempo indicated.<sup>283</sup> In any case, this should not be used as an excuse for not feeling the music at the intended speed. Françaix's son, Jacques states:

The tempo is a question of feeling. Some musicians instinctively choose the right tempo, and others not. I often notice that the fast movements are played too slowly, and the slow movements too quickly. This means that they did not feel the poetry of the slow movements and the dynamism of the fast movements!<sup>284</sup>

This is the impression gained from listening to the recording of *Musique de Cour* where Françaix himself was conducting.<sup>285</sup> The tempos in this interpretation are sprightly where required, but at the same time manageable for the performers. The fast movements of the two interpretations of Françaix's *Concerto pour Flûte et Orchestre* by Rampal,<sup>286</sup> with different conductors, are sometimes so fast that they lack clarity. Rampal was notorious for his brisk tempi, though it was not seen as pure 'rushing', rather out of enthusiasm, and according to Rampal, a faster tempo makes the music 'sparkle'.<sup>287</sup>

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<sup>281</sup> Jacques Françaix, email correspondence, September 16, 2010.

<sup>282</sup> Claude Françaix is a distinguished pianist and often performed duets with her father.

<sup>283</sup> Jacques Françaix, email correspondence, September 16, 2010.

<sup>284</sup> Jacques Françaix, email correspondence, September 16, 2010.

<sup>285</sup> Jean Françaix, *Musée Grévin: Suite d'orchestre, Musique de Cour*, J.P. Rampal, flute, G. Brel, violin, conducted by Jean Françaix (Versailles Artistique, Art 6002, c1960), courtesy of Jacques Françaix.

<sup>286</sup> Jean Françaix, *Concerto pour Flûte et Orchestre*, Jean-Pierre Rampal, Orchestre de chambre de Cologne, dir.: Helmut Müller-Bruhl, World Premiere performance, live recording (Schlöss Schwetzingen, Allemagne, May 13 1967; Jean Françaix, *Concerto pour Flûte et Orchestre*, Jean-Pierre Rampal, Orchestre de chambre de l'ORTF, dir.: André Girard (Enregistrement ORTF, Paris, c1968). Both not commercially released, courtesy of Denis Verroust of the *Association Jean-Pierre Rampal*.

<sup>287</sup> *Rampal, Prince of Flute Players*, Andrew Marriner interviews Jean-Pierre Rampal, featuring William Bennett, Elena Duran and Isaac Stern, radio broadcast, (written and produced by Peter

To overcome this issue of correct tempi, the performer should identify why the tempo is not as marked: are there technical issues involved or is there concern that not all the correct notes will speak clearly? In which case, the performer should be comforted in the thoughts of Françaix himself “to avoid the premeditated wrong note and boredom like the plague.”<sup>288</sup> The options then are to play the music very carefully at a comfortable tempo, under that which is marked, but with the correct intensity, or to acknowledge the fact that it is completely acceptable not to play every note with utmost clarity, but to create the desired effect Françaix intended. An example of such an issue can be found in the second movement of Françaix’s *Concerto pour Flûte et Orchestre* where a hemidemisemiquaver triplet motif is written at quaver equals 92, (see figure 53).

Figure 53. Jean Françaix, *Concerto pour Flûte et Orchestre* Andantino, bar 57-62.

The image shows a musical score for Jean Françaix's *Concerto pour Flûte et Orchestre*, Andantino, bars 57-62. The score is in 4/8 time. The flute part (top staff) features a hemidemisemiquaver triplet motif, marked with a '3' and a slur. The dynamics are 'p' and 'ppp'. The score includes a 'Tempo I' marking and a 'Rallentando poco a poco' instruction. The flute part is marked with 'Bsn 1' and 'p'. The piano part (bottom staff) includes a 'Bsn 1' marking and a 'p' dynamic. The score is divided into two systems, with bar numbers 57 and 60 indicated.

Griffiths for the BBC, October 11, 1983).

<sup>288</sup> Muriel Bellier, “Françaix, Jean (René Désiré),” 139.

Here the flute interrupts the melody in the bassoon with a rapid sequence of notes. As these flourishes are visually daunting and not easy to execute in performance, it is wise to practice both under tempo and in tempo, using different practice techniques, such as rhythmic variation and the regrouping of pitches, as shown in figure 54.

By varying the rhythms from what is written, the emphasis of each note is changed with each repetition to ensure the eventual connection between notes is as smooth as possible. Rampal's student Sheryl Cohen also refers to such techniques, stating "these combinations work the difficult passage in various ways to remove technical and psychological barriers."<sup>289</sup>

Figure 54. Jean Françaix, *Concerto pour Flûte et Orchestre* Andantino, notes from bar 59 with practice techniques.

dotted rhythms

alternating long and short values

re-grouped into triplets      ...and quadruplets

pausing on sequential pitches with each repetition

1      2      etc...

It is important to note that such a seemingly complex section was written with the intention to provide a colour and effect. In this difficult passage (shown in figure 53) a

<sup>289</sup> Cohen, 25.



constant stream of air must be employed and well supported by the diaphragm, especially as the arching lines enter the upper extremes of the range. It is useful to work through such challenging sections slowly, at half the speed, then, when it feels comfortable, up to the tempo indicated. Memorising sections is also advisable so as not to rely too heavily upon the score, but rather, to rely on muscle memory, allowing the brain to relax while the fingers do the work. Also important in this passage is maintaining the chosen tempo, regardless of wrong notes, as an unintentional slowing of the pulse is usually the first sign that the performer is not meeting the challenge. According to English flautist William Bennett, Rampal is said to have encouraged his students to take risks on such occasions, saying “it does not matter if you make silly little mistakes along the way, take the risk on making it beautiful.”<sup>290</sup>

Tempo changes also often occur within a particular movement, which can be seen in the opening Caprice and the final Marche from Françaix’s *Suite*. This suite includes many differing tempi, which can be easily misunderstood if dismissed. From the very opening phrase of the Caprice the tempo gradually changes from bar 3, after only two bars of the original tempo:

Figure 55. Jean Françaix, *Suite pour Flûte Seule* Caprice, bars 1-7.

Allegro (♩ = 138) rall. poco a poco e dim.

*f e poco capriccioso*

4 *a tempo giusto*

*mf*

<sup>290</sup> William Bennett, quoted in *Rampal, Prince of Flute Players*.

The marking *e poco capriccioso*, conveys that a broader degree of interpretation is appropriate for this opening movement, as it is almost like an improvisation that has been notated. When the *rall. poco a poco e dim.* in the third bar is applied, the impression is given of a wind-up toy in need of repair. This tempo change only lasts for two bars however, after which the main theme returns to the original speed, which is to be kept strictly in time, as it is marked *a tempo giusto*. A high level of technique is needed to portray the overall impulsive and improvisatory feeling of this Caprice, even though it is pre-rehearsed, to give the audience the ultimate sense of extemporisation.

The Marche movement of the *Suite* opens with lively repeated dotted semiquavers marked *ritmico bene*, as seen in figure 56.

Figure 56. Jean Françaix, *Suite pour Flûte Seule Marche*, bars 1-5.



This strict, rhythmic opening section is contrasted with a trio (see figure 57), in which more elasticity in the rhythm can be applied through the use of the term *à l'aise*, meaning 'at ease'.

Figure 57 Jean Françaix, *Suite pour Flûte Seule Marche*, bars 27-29.



In this example, *à l'aise* appears to refer to the grace notes, indicating that they be played broadly, giving a sense of grandeur, culminating in the accented final note of the phrase. This relaxation only lasts a moment however, as the next phrase snaps back into the sprightly tempo.

Françaix also occasionally employs irregular time signatures to great effect. Though not as prevalent as in the works of Stravinsky for example, these changes can often be difficult to perform. As previously mentioned, irregular time signatures commonly appear in Scherzo movements by Françaix. Notable examples include the Scherzo movements of his *Sonate pour Flûte et Piano*, *Impromptu* and *Trio*, all of which are in 5/8. The 5/8 section in the Scherzo from Françaix's *Sonate pour Flûte et Piano*, (previously seen in figure 17) is difficult to execute in performance. The pulse in this passage is not easily felt after the piano's introduction, still in the 3/8 time of the previous material.<sup>291</sup> However, it is useful to note that the basic rhythm throughout the 5/8 is essentially the same in the flute and piano, with more decoration in the flute line as expected. Rehearsing this section at half the indicated tempo assists in building a rhythmic framework and eventually allows the flautist to place the additional notes with a clearer subdivision of the beats.

The occurrence of a 5/8 section in the Scherzando of the *Impromptu* is also quite surprising (see figure 58). The transition from the original 3/8 to the new 5/8 time signature can cause uncertainty if the performer is not aware of the accompaniment. The piano has a six bar introduction to the flute's disjointed melody in 5/8 time. The confusion begins in the first beat of the first 5/8 bar (bar 151), which is in the flute

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<sup>291</sup> The pulse in this section is disturbed from bar 122, still in the previous 3/8 time. Here the piano has quavers on beats one and three of the bar, and the bar immediately preceding the new 5/8 time signature has a semiquaver rest on the downbeat.

part. Although this staccato quaver resembles the beginning of a new section in 5/8, it is also the end of the phrase in the previous 3/8 time signature. This effectively obscures the downbeat of the new 5/8 section. In addition, the flute's entry at bar 157 is made more difficult as both phrases in the piano's left and right hand pair the chords in groups of two from bar 155, giving the impression that the beat is in simple duple time.<sup>292</sup>

Figure 58. Jean Françaix, *Impromptu pour Flûte et Ensemble à Cordes* (piano reduction) Scherzando, bar 149-158.

The musical score for Figure 58 shows two systems of music. The first system covers bars 149 to 153, and the second system covers bars 154 to 158. The flute part (Fl) is in the upper staff, and the piano part (Pno) is in the lower staff. The flute part begins at bar 149 with a staccato quaver figure. The piano part features chords in groups of two. The score includes dynamic markings such as *mf* and *p*, and the tempo marking *giocoso*.

In the Scherzando of the *Trio*, the main difficulty in the 5/8 time signature lies in the dovetailing of parts and decorative grace note figures in the flute part, shown from bars 21 to 23 in figure 59.

<sup>292</sup> The groups of two pitches are more obvious in the left hand of the piano, as they are beamed accordingly over the bar, as opposed to the right hand, which are beamed in groups of three and two quavers to match the flute's melody.

Figure 59. Jean Françaix, *Trio pour Flûte, Violoncelle et Piano* Scherzando, bars 21-32.

The musical score for Figure 59 consists of three systems of staves. The first system (bars 21-23) shows the Flute (Fl) and Violoncelle (Vc) playing a rhythmic pattern of eighth notes, while the Piano (Pno) provides harmonic support with chords and single notes. The second system (bars 24-28) features a more complex texture with the Flute and Violoncelle playing together, and the Piano part becoming more active with chords and single notes. The third system (bars 29-32) shows the Flute and Violoncelle playing a melodic line, while the Piano part continues with chords and single notes. The score is in G major and 3/4 time, with a Scherzando tempo. The key signature has one sharp (F#). The time signature is 3/4. The tempo is Scherzando. The score includes various musical notations such as notes, rests, beams, and slurs. The piano part has some chords marked with 'x'.

In this section a climax is built through the increasing texture, which begins with clear, echoed gestures between the flute and cello from bars 21 to 23. The texture becomes fuller at bar 24 where the echo of gestures culminates in both instruments playing together. From bar 25 the texture becomes more crowded with a continuous line in the cello and two distinct voices in the piano part, denoted by the opposing note stems.

Abrupt grace note figures in the flute part on the final quaver of each bar from bars 25 to 28 (of figure 59) intensify the accents present in the otherwise lyrical cello line.

These grace note figures become more persistent from bar 29, ascending in pitch and occurring on every second beat by bar 31. The placement of the flute's short, clipped grace note gestures on off beats of the bar is difficult to achieve, though awareness of the piano and cello lines can assist in the timing of the flute's interjections. It is also helpful to note the alignment of accents in the cello line with the grace note quaver motif in the flute from bars 25 to 29. Additionally, the flute shares essentially the same rhythms as the left hand of the piano in bars 31 and 32.

The specific articulations indicated throughout Françaix's compositions enhance the character of his music and, like the tempo, mood and time changes, they can effectively give a surprise element to the music. Randel suggests that the breath and the tongue for a wind player is the same as a bow to a string player, noting that articulation is the characteristic of "attack and decay of single tones or groups of tones."<sup>293</sup> Although the detail of Françaix's scores would suggest that the performer clearly knows what is to be played, some articulations are not so easily deciphered. As almost every note is in some way marked with a specific articulation in Françaix's music, this is an important aspect to be considered in the interpretation of his style.

The importance of practising articulation is highlighted in various flute method books, such as noted French flute teachers Claude-Paul Taffanel and his student Philippe Gaubert, the latter of whom finished compiling their teachings in their *Méthode*

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<sup>293</sup> Randel, *Harvard Concise Dictionary of Music and Musicians*, s.v. "Articulation".

*Complète de Flûte*.<sup>294</sup> This comprehensive method book of 1923 is divided into eight sections on different aspects of flute playing, which were later separately published. In the section titled *Grands Exercices Journaliers de Mécanisme pour Flûte*, directions are given above each exercise to practice with the different articulations written, as shown in figure 60.

Figure 60. P. Taffanel and Ph. Gaubert, *Grands Exercices Journaliers de Mécanisme pour Flûte*, articulation patterns for E. J. 1.



Examples of articulations to be used are given in duple and triple time signatures, depending in which the exercise is written. These exercises are useful when assimilating articulations in Françaix's flute works, as they ensure that common combinations of each are practised. However Françaix not only employs the common articulations as seen above, but also a variety of accents denoting different attacks. Figure 61 shows the predominant accents used in Françaix's music.

Figure 61. Accents used frequently in Françaix's music.



The context in which these accents are used, as in fast and slow movements, allows for different interpretations. The table in figure 62 shows various interpretations of

<sup>294</sup> Editor's preface of Claude-Paul Taffanel and Philippe Gaubert's, *Méthode Complète de Flûte*, first published 1923 (Paris: A. Leduc, 1996).

these accents. Firstly, a common view of their attack, as based on Randel’s definitions,<sup>295</sup> and subsequently, my understanding of their function in differing contexts of Françaix’s music.

Figure 62. Table of accents commonly used in Françaix’s music.

Accent	Definition	Interpretation in a fast movement of Françaix’s music	Interpretation in a slow movement of Françaix’s music
<b>Martellato</b>	Usually employed in piano playing, literally meaning a “hammered” touch	Dry, forceful attack	Not commonly used in slow movements
<b>Marcato</b>	A marked, stressed or emphasised note	Hard, with fast air behind the tongued attack	To lean on the note. A slight swell, indicating forward motion in the phrase
<b>Tenuto</b>	Held, bell-like note	Note held to its full value, though still detached from the surrounding notes	Quite sustained, possibly even to the extent of delaying the following beat

Françaix also employs different combinations of these articulations to great effect. Variations include staccato martellato, staccato tenuto and staccato marcato as shown in figure 63.

Figure 63. Different combinations of articulations used in Françaix’s music.



As these less common accents combine the standard articulations shown, their interpretation is generally left to the performer’s discretion. The examples given in figure 63 all share a staccato marking, which denotes that each attack is shorter than its usual interpretation.

<sup>295</sup> Randel, *Harvard Concise Dictionary of Music and Musicians*, s.vv. “marcato”, “martellato” and “tenuto”.



Executing articulations alone is not generally a problem; it is the combination of articulations (which are often used to displace the beat) that increases the difficulty in Françaix's scores. In the Allegro movement of the *Sonate pour Flûte et Piano* for example (as previously seen in figure 21), the accents should be interpreted as *espressivo* markings, leaning on the note to emphasise the underlying harmonic structure and quirkiness in the rhythm. These accents, together with tied notes over bar lines, help to displace the beat and heighten the fluidity of the melodic line. Imitation and rhythmic displacement can also be achieved through the use of specific articulations, as in bars 17 to 25 of this same movement:

Figure 64. Jean Françaix, *Sonate pour Flûte et Piano* Allegro, bars 17-25.

The musical score for Figure 64 is presented in two systems. The first system covers bars 17 to 20, and the second system covers bars 21 to 25. The key signature is one sharp (F#), and the time signature is 2/4. The flute part (top staff) begins in bar 17 with a slurred eighth-note melody, featuring accents on several notes. The piano part (bottom staff) provides accompaniment with staccato quavers. In bar 21, the piano takes over the melodic line from the flute, while the flute plays staccato quavers. The piano part continues with complex chords and staccato quavers throughout the passage.

In the Allegro from Françaix's *Sonate pour Flûte et Piano* the flute has a slurred phrase from bar 17, the pitch sequence of which appears in the right hand of the piano five bars later from bar 21. In bar 22 the piano finishes its slurred passage with two staccato quavers on third and fourth beats, which are continued in the flute line with staccato quavers in bar 23. The piano repeats this stately theme in the following bar,

varying the pitch in answer to the flute. Throughout this passage it is important that the two performers match the length of their legato and staccato articulations for an accurate echo effect.

A more subtle example of articulation highlighting rhythmic displacement is seen in the opening Toccatina movement of the *Divertimento*. Tenuto markings provide a dotted rhythm from bar 29 of this movement:

Figure 65. Jean Françaix, *Divertimento pour Flûte et Piano* Toccatina, bars 29-31



Due to the constant and rapid nature of semiquavers in this movement and the piano's regular quavers, these subtle tenuto markings in the flute part could easily be overlooked, and no effect made. The difficulty in the execution of this section lies predominantly with the C#, as it is placed as the last semiquaver of the bar. It is effective to practice such specific articulations slowly and thoroughly before playing these sections at speed. Practising only the notes marked tenuto in this passage is also useful, as this highlights the descending melodic contour that Françaix intended. The tenuto markings in this section also have the effect of sounding laboured, and almost decelerate the momentum of the movement, established by the opening tempo marking of *Allegro* and the constant semiquaver motif throughout.

Articulation also plays an important role in the interpretation of the first movement of Françaix's *Suite*, its lively character highlighted through various accents and the much used staccato. This Caprice is based on a recurring semiquaver triplet motif (as previously shown in figure 55), which is technically challenging in its continuous nature. The negotiation of these figurations with the correct articulations at tempo can prove difficult and such a demanding rhythmic theme can be overcome with a clear sense of the regular quaver pulse through metronomic practice at increasing speeds.

The light articulation seen predominantly throughout the Caprice is also contrasted with slurred sections that create a brief legato feel, such as the short phrase in bar 33 shown in figure 66.

Figure 66. Jean Françaix, *Suite pour Flûte Seule Caprice*, bars 31-33.



The slur in bar 33 adds to the naturally arching phrase as it rises and falls in pitch. This is also an opportune moment to allow the notes to sing, with an implied crescendo to decrescendo dynamic level due to the ease in which the flute speaks in this register.

In addition to the marcato and staccato martellato, Françaix also exploits tenuto markings in this movement. Tenuto markings are employed to further broaden the slurred phrase, suggesting a bell like quality be given to the tenuto quavers in bar 58, as shown in figure 67.

Figure 67. Jean Françaix, *Suite pour Flûte Seule Caprice*, bars 57-60.



The use of accents in the Saltarelle movement of the *Suite* assists with the displacement of the beat in sections with melodies of wider intervals, as in figure 68.

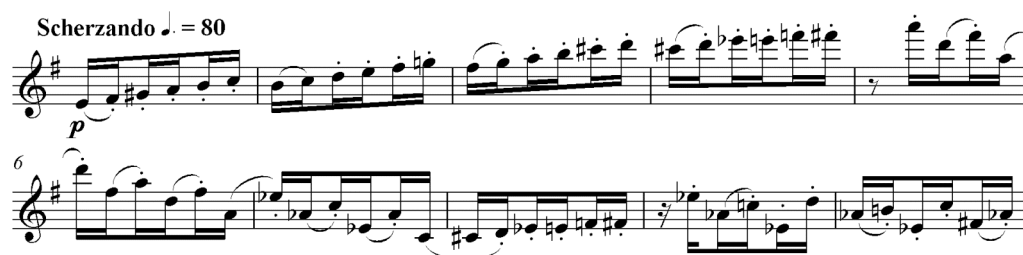
Figure 68. Jean Françaix, *Suite pour Flûte Seule Saltarelle*, bars 13-16.



Although accents are marked, some pitches are naturally emphasised by the melodic writing in this passage. For example, the descending chromatic line in the lower register is made obvious with slurred groupings, as different from ascending lines marked either with a separate slur or staccatos. Although the large leaps between registers requires flexibility in the embouchure and air column, the lower of these are not accented but tongued, which helps them to speak clearly.

Complex articulation patterns can be seen in the Scherzo of Françaix's *Impromptu*. In the opening of this movement the articulation pattern is a slurred pair followed by two staccato pairs of semiquavers. Though this is a commonly encountered articulation, Françaix complicates the articulation from bar 5, effectively clouding the rhythm. Françaix achieves this by beginning on the weak second quaver beat of the bar and also by slurring over bar lines, as in figure 69.

Figure 69. Jean Françaix, *Impromptu pour Flûte et Ensemble à Cordes Scherzando*, bars 1-10.



In addition to the articulation causing rhythmic displacement in this section, some semiquavers are marked with a staccato at the end of a slur. This shortens the length of the note and adds to the lightness of the movement.<sup>296</sup> Difficulties in articulations also stem from the complex note patterns that Françaix chooses. Sometimes learning both the notes and articulations initially can be difficult to grasp. Therefore, using a simple process of elimination, by practising such passages all slurred, helps to rule out any problems in finger movement before adding the articulation. Taffanel and Gaubert confirm this notion in their *Méthode Complète de Flûte* in the section on articulation and legato:

It is chiefly from the study of legato that the student will gain perfect equality. The smallest inaccuracy appears at once in the use of legato. When practising legato the student must take great care to move the fingers together when several are required to move at the same time.<sup>297</sup>

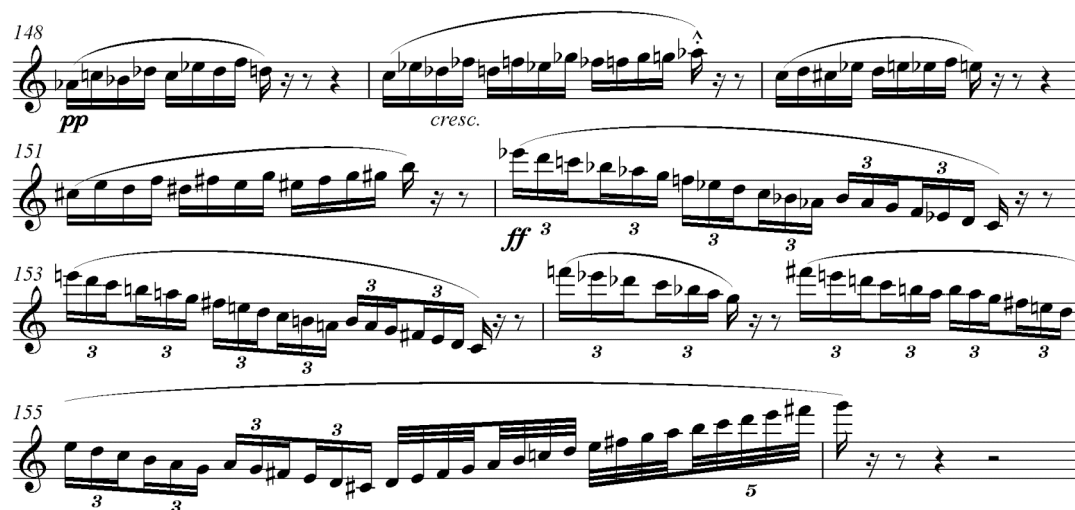
In addition to quixotic mood and tempo changes and specific articulations, Françaix also employs many recognisable patterns and motifs that, once identified, can become easier to perform. Of particular note are chromatic patterns and grace note figures.

<sup>296</sup> This idea was noted earlier in Rampal's interpretation of slurred pairs in the concerto, see figure 51.

<sup>297</sup> Taffanel and Gaubert, *Méthode Complète de Flûte*, 16.

When a complex score presents visual confusions, a few written comments added to the score can assist greatly and be crucial to successful performance. In her thesis, Ruppe remarks, “the technical difficulties presented by Françaix’s wind music lie in the complex angularity and pervasive chromaticism of the melodic lines.”<sup>298</sup> Ruppe further comments that Françaix possessed an “individual technique of chromaticism” where, in addition to deliberately intensifying his harmonic language with “ambiguous or abrupt shifts of tonality,” he also uses a “higher density of chromaticism at climaxes or cadences.”<sup>299</sup> An example of this latter technique can be seen in Françaix’s *Concerto*, before the flute’s cadenza at the end of the first movement from bars 148 to 156, shown in figure 70. In this example the first pitch of each phrase ascends chromatically, reaching an intense climax before the cadenza.

Figure 70. Jean Françaix, *Concerto pour Flûte et Orchestre* Presto (flute), bars 148-156.



Such passages can appear daunting at first, though many different exercises exist that can facilitate these scale patterns. Though mostly well known for his studies on sound

<sup>298</sup> Ruppe, 42.

<sup>299</sup> Ruppe, 28.

production with his book, *De la Sonorité*, Marcel Moyse was also responsible for different publications concerned with the mechanical issues of the flute. His *Exercices Journaliers pour la Flûte* includes many difficult exercises, encompassing the entire range of the flute, with the premise that the lower and higher registers should not be neglected, so that performers feel more at ease playing within any register.<sup>300</sup>

The chromatic exercises at the beginning of Moyse's *Exercices Journaliers pour la Flûte* are most useful for Françaix's works, where chromatic scales are written in intervals of major and minor seconds, thirds, fourths, etc., eventuating in slurred octaves of the chromatic scale. These exercises are particularly useful for this first movement of Françaix's *Concerto*, in which many chromatic scales, among regular diatonic scales, are used in the climax towards the cadenza. As various patterns are identified, and providing previous practice has been established on the basic major and minor scales, this passage suddenly becomes more approachable, as shown in figure 71.

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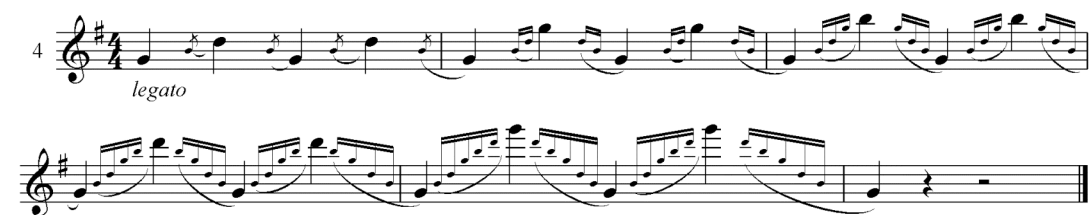
<sup>300</sup> Marcel Moyse, *Exercices Journaliers pour la Flûte*, 'preliminary note' on opening page.





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Figure 73 Trevor Wye, *Technique III: Rapid Scales and Arpeggios*, exercise 4.



Another visual confusion that can lie in the nature of Françaix's notation is that of the actual spelling of pitches. Due to Françaix's music constantly exploring different

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tonalities, though not ever straying far from the home key, the number of accidentals can sometimes be overwhelming. In Cohen's study, Rampal suggests that it often helps to think of such passages enharmonically to assist with technique.<sup>303</sup> Occasionally it is simply one bar that looks daunting; such as the last bar of the final cadenza in Françaix's *Concerto*, the actual spelling of which can be seen in figure 74.

Figure 74. Jean Françaix, *Concerto pour Flûte et Orchestre Allegro*, actual spelling of last bar of final cadenza.



Such a complex bar can look much less daunting when spelt enharmonically, as demonstrated in figure 75.

Figure 75. Jean Françaix, *Concerto pour Flûte et Orchestre Allegro*, enharmonic spelling of last bar of final cadenza.



The constantly changing moods and tempi, irregular time signatures, specific articulations and complex patterns are just some of the more common problems encountered in Françaix's flute music. Some remedies have been identified here, and numerous other pedagogical aids exist, such as the different sections of Taffanel and Gaubert, which include studies tailored to assist in each difficulty of flute playing.<sup>304</sup> As with any instrument, idiosyncrasies on the flute sometimes create difficulties in the

<sup>303</sup> Cohen, 29.

<sup>304</sup> Of most relevance to the topics covered here are the studies concerned with articulations (E. P. 21, located on page 163) and the grace note (E. P. 18, page 160).

connection of different notes, whether an issue of fingering or the changing of register. It is suggested in Cohen's study to "play difficult technical passages very slowly, each note well sung, because the problem is often sound and not fingers."<sup>305</sup> Indeed, the connection between notes requires practice and awareness, in particular if there is a change in register.<sup>306</sup> Also important is maintaining a smooth sense of the line, without unnecessary emphasis on one pitch or another, which tends to occur as a result of inconsistent air support and insecurity of the fingers. As mentioned previously with practice techniques suggested in figure 54, identifying and simplifying patterns and gestures, and re-grouping can assist as a means to practice difficult passages from every possible angle to make them easier in performance. In addition, it is vitally important that the correct posture is maintained while practising these technical exercises. Ensuring that the body is straight, the fingers are close to the keys and that there is no tension in the wrists will help the air column to remain open and the fingers to move fluently.

One particular technical issue encountered in flute playing is the B<sup>b</sup> fingering for the two octaves above middle C. As there are three different variants, which can be used depending on what precedes and follows the note, this can cause confusion.

Alternative fingerings are often recommended, as it is difficult to slide the left hand thumb across from its default position on the B<sup>b</sup> thumb key for a B<sup>♮</sup>. Many passages in Françaix's flute works require swift changes between B<sup>b</sup> and B<sup>♮</sup>. Such an example can be seen in the Allegretto con spirito of the *Sept Impromptus* in figure 76, where Françaix frequently uses A<sup>♯</sup>, the enharmonic spelling of B<sup>b</sup>.

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<sup>305</sup> Cohen, 8.

<sup>306</sup> Usually adjusting the embouchure and increasing the air support to facilitate the pitches in question can improve such register shifts.

Figure 76. Jean Françaix, *Sept Impromptus pour Flûte et Basson* Allegretto con spirito (flute), bars 48-49.



In addition to the fingering difficulties, this passage appears visually confusing with the proliferation of sharps and double sharps. The challenge lies in deciding which of the three B<sup>b</sup> fingerings should be used in each of the several repetitions of the note throughout these two bars. It is not so much the choice of fingering, but the notes that surround the B<sup>b</sup> in each instance that makes these decisions for the performer.

Personally I prefer to keep the B<sup>b</sup> thumb key on for such sections, sliding to the B<sup>♮</sup> where necessary. In an interview with Rampal it was asked how he felt about the thumb B<sup>b</sup> and whether he added it routinely in flat keys, to which he replied “Yes, always. I use the thumb B<sup>b</sup> constantly, except in sharps, and even then I use it sometimes, because it is a better fingering.”<sup>307</sup> Indeed, the B<sup>b</sup> thumb key is there for a reason and if the sliding action is practised often, it should be effective. The alternative B<sup>b</sup> fingerings are also useful, and of these, Rampal preferred to use the small key located near the right hand index finger because this produces a better sound quality than the fingering of both index fingers.<sup>308</sup> Ultimately, when one has come to an agreed system, it should be rehearsed under tempo to ensure the smoothest connections between these changes.

<sup>307</sup> Hegvik, 131.

<sup>308</sup> Hegvik, 131. The distinct disadvantage of using both index fingers for B<sup>b</sup> is that it closes more keys, and therefore produces a less quality tone.

Other fingering difficulties found in Françaix's flute music include basic repetitions and patterns of notes that are sometimes difficult to execute, as Cohen notes,

Some patterns are easy to play, but when they repeat many times, change direction, or alter in unpredictable ways, we lose concentration and make mistakes. Recognizing turnaround patterns in scales and arpeggios helps to simplify technique and build confidence.<sup>309</sup>

Such an example is the opening of the *Sept Impromptus pour Flûte et Basson*.

Figure 77. Jean Françaix *Sept Impromptus pour Flûte et Basson* Vivo (flute), bar 1.



It is specified above this exercise that “each group must be repeated at least four times, more if the student has difficulty in playing any group,”<sup>311</sup> which assists with the motoric function of the fingers.

Not only is it necessary to be highly skilled on the instrument to play Françaix’s flute music, but also, and perhaps more importantly, is the ability to entertain. The humour inherent in the music must not only be understood by the performers, but also successfully portrayed to the audience, much like a ‘private joke’ that both the performers and the audience can share. Such jokes can be seen primarily through the dialogue evident in Françaix’s music, so emphasising the rhetoric between voices is important.

Portraying the ‘wit’ evident in Françaix’s compositional style is an important aspect to be considered. American bassoonist James Jeter said that he learned much about Françaix’s music simply by meeting him. At a rehearsal of Françaix’s *Divertissement pour Basson et Quintette à Cordes*, Jeter found the composer to be “quite witty and sharp-minded, very straightforward and without formality.”<sup>312</sup> This personality can be seen in Françaix’s ‘mock serious’ sections, which are intended to fool the audience. Of the *Divertissement* Françaix noted that it should:

Begin sounding like a “serious piece,” that is until the prankster bassoon cuts that short with its entrance... The bassoon fortissimo entrance must come as a total surprise after the “serious” beginning of the quintet.<sup>313</sup>

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<sup>311</sup> Moyse, *Études et Exercices Techniques pour la Flûte*, 6.

<sup>312</sup> James Jeter, “The Composer Speaks: Jean Françaix on his *Divertissement* for Bassoon and String Quintet” from a rehearsal with Jean Françaix in New York City <http://www.idrs.org/publications/Journal/JNL9/composer.html> (accessed August 7, 2008).

<sup>313</sup> Jeter.

Such ‘mock serious’ sections also appear in Françaix’s flute works, such as the *Quatuor à Vent*. Françaix always seems to have had the last laugh, and this is shown in the final few bars of the final *Allegro vivo* of the *Quatuor*. After a plaintive contrasting *Pas lent* section of some length, one short bar of the previous material of this movement is stated in the original tempo to provide an ending of complete surprise. An abridged version of this section can be seen in figure 79.

Figure 79. Jean Françaix, *Quatuor à Vent* *Allegro vivo*, bars 47-52 and 62-65

47 Pas lent ♩ = 60

*dolcissimo sempre*

*p cantabile sempre*

*dolcissimo sempre*

*legatissimo e dolcissimo sempre*

62

*perdendosi*

*fff*

*Tempo I subito (Allegro vivo)*

*secco*

*fff*

*secco*

*fff*

*secco*

*fff*

*secco*

It is clear that Françaix also wrote with characters in mind. He said of the first violin solo in the bassoon *Divertissement* that it “must literally sound like a chanteuse with a definite flavor of a French nightclub (lots of vibrato and sliding around).”<sup>314</sup> At the time of Jeter’s rehearsal with Françaix, he was working on a piece for harp and double

<sup>314</sup> Jeter.

bass titled “The Aristocrat and the Peasant.”<sup>315</sup> Characters in Françaix’s flute works include the conversational parrots in *Le Colloque des Deux Perruches*, and the male and female representations of the bassoon and flute in the *Sept Impromptus*. The latter includes a movement titled ‘Alla burlesca’, which highly exaggerates the characteristics of each instrument.

The interpretation of the individual, yet simultaneously co-dependent line is important in effectively portraying the character of Françaix’s music. However, problems arise in clearly expressing the dialogue seen throughout. At times, technical issues can impede the clarity of expression, or dialogue can simply be lost in the scoring, as some of Françaix’s flute works are only readily accessible in piano reductions. As dialogue is such an important aspect of Françaix’s style, one must carefully consider the original scoring and highlight important voices in the reduction accordingly.

Listening to a recording of the performance with the original instrumentation is useful and can influence the decisions of which lines should be kept and which omitted.

Such flute works include the *Concerto pour Flûte et Orchestre* and the *Impromptu pour Flûte et Ensemble à Cordes* where the piano reductions occasionally include four staves of individual voices. It might also be comforting for accompanists to see Françaix’s notes at the front of his scores, such as those to the piano reduction of his *Double Concerto pour Flûte, Clarinette et Orchestre* of 1991. Here Françaix avidly marked that he did not write the reduction (although it was stated by Schott Publishers that the piano reduction was by the composer), supporting this with words to the effect that one would need to be an Indian octopus God to be able to play it!<sup>316</sup>

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<sup>315</sup> This work is listed as *Duo Baroque* in the online catalogue found at [www.jeanfrancaix.com](http://www.jeanfrancaix.com). Composed in 1980, this work contrasts the elegance of the harp with the boisterous nature of the double bass.

<sup>316</sup> Françaix’s notes on his original score of the *Double Concerto pour Flûte, Clarinette et Orchestre*



Another aspect to consider when performing Françaix's music is the physical and visual expression of the music. It is no new idea that body language accounts for a large portion of communication,<sup>317</sup> and as music is a form of dialogue, various gestures, such as the use of the body and the intake of breath can help to convey the main intent of the music. On the execution of movement in performance, Cohen suggests to "adapt your physical gestures to the musical line rather than to beats and bar lines."<sup>318</sup> Certainly, the movement should not detract from the music, as when the movement is natural, the audience will understand the musical phrasing. In the section on breathing in the *Méthode Complète de Flûte*, Taffanel noted:

The determination of the breath in a musical phrase is one of the most difficult and important things in the study of the flute: the length of a phrase, its degree of intensity, its character, its position on the instrument are of the greatest importance. Long experience acquired by thoughtful work alone allows the subordination of the physical elements to the music and the style... a breath can be taken, not through physical necessity, but in order to punctuate a musical sentence. It is advisable to take a breath at all the opportunities offered by a subdivision of a musical phrase.<sup>319</sup>

Breathing also assists the audience's awareness to certain emotions within the music. A short, energetic intake of breath can heighten an exciting gesture, or a long, slow intake denotes a more pensive atmosphere. Listening to recordings of Françaix's flute works, such as those by Rampal, can also assist in deciding on the placement of breaths.

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read: "Archi-faux, pour jouer l'injouable il faudrait être un dieu-pieuvre des Indes, malade de la tremblante du mouton. Tapez donc joyeusement dans le tas, genre Alfred Cortot Avec mes plus plates excuses," Jacques Françaix, email correspondence, June 22, 2010.

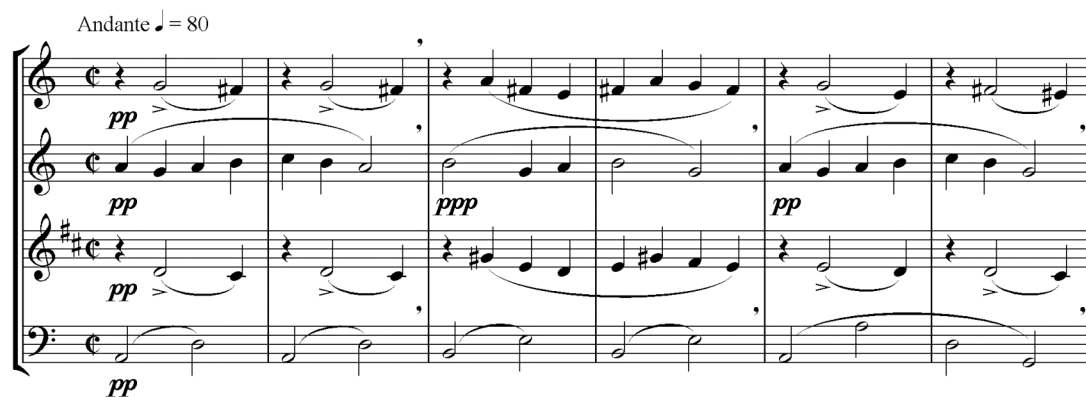
<sup>317</sup> A large amount of research was conducted in the 1970s into the scientific study of body language, or 'kinesics', which revealed that more than 90 percent of communication is transmitted non-verbally.

<sup>318</sup> Cohen, 24.

<sup>319</sup> Taffanel and Gaubert, *Méthode Complète de Flûte*, 53.

An example where Françaix deliberately includes breath marks to give a sense of breadth is in the Andante of the *Quatuor à Vent*, shown in figure 80. These markings indicate to the performers to relax at the ends of phrases, allowing the music itself to breathe.

Figure 80. Jean Françaix, *Quatuor à Vent* Andante, bars 1-6.



In the sleeve notes to the only commercial recording of Françaix's *Impromptu*, conductor and composer Paolo Pessina comments that Françaix's music is "the overall balance of a music that succeeds to yield a maximum effect with apparently minimal effort." He proceeds to compare Françaix's music to that of Mozart, observing, "It is not only order and hierarchy but true compositional virtuosity, veiled by apparent simplicity and lightness."<sup>320</sup> Therefore, the main challenge in the interpretation of Françaix's music lies in the aim to create music that appears simple, and depicts the character and overall mood of the piece. As such, different issues arise with each of Françaix's flute works, and without knowledge of these, it is difficult to overcome them in performance. Much rests on the performers to present the accurate delivery of lines, both technically and musically, to best fulfil Françaix's ultimate aim

<sup>320</sup> Paolo Pessina, Enzo Caroli and the Orchestra Sinfonica Adriatica, dir. Paolo Pessina, *21st Century Flute Concertos* (EPIC MUSIC 111805, 2006), sleeve notes.

to create ‘musique pour faire plaisir’. These challenges can be overcome with many different devices, depending on the context of the material. General remedies include: to learn as best you can what is written on the score, focus on the outcome and the effect that Françaix intended through his writing and finding solace in his ethos “to avoid the premeditated wrong note and boredom like the plague.”<sup>321</sup> On making mistakes, Rampal himself openly admitted that we are only humans:

When a mistake is done, it’s done. You have not to look back... making mistakes is very natural for me. I know a lot of people who cannot permit one mistake. I’m not of this kind. Of course I try and do my best to avoid making a mistake, but I don’t want to be scared before a concert because I’m thinking, ‘I must not make a mistake.’<sup>322</sup>

Through modeling from Rampal’s style and bringing Françaix’s works to life it is also important to keep one’s own ideas in mind for an original interpretation of Françaix’s music. As Cohen states in her study,

While you can easily get caught up with temporary fashions or affectations, copying others deprives you of your personal musical expression. Creativity and artistic authenticity come from knowing and being true to your feelings.<sup>323</sup>

On Rampal’s playing, she also notes “Rampal played from a place of his own truth and taught that each of us must find *our* truth and play from that center with conviction.”<sup>324</sup> Rampal also gave advice on performing with spirit, believing that one must:

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<sup>321</sup> Bellier, “Françaix, Jean (René Désiré)”, 139.

<sup>322</sup> von Bergen, 317.

<sup>323</sup> Cohen, 10.

<sup>324</sup> Cohen, 8.

Keep life and vitality in the music, and whenever you play a piece, even if it is for the hundredth time, you must play it as if you are just discovering its beauty and are filled up with the joy of that discovery.<sup>325</sup>

Although difficult to play, Françaix's compositions give an enormous sense of satisfaction when one is actually performing them. The difficulties of making this complex music sound simple can be overcome through much focused practice and reading and listening to flautists of the French Flute School for a truly authentic account. Through discussing the various generic and flute specific issues, this study aims to assist in establishing a performance practice for the flute works of Françaix, aspiring for this highly virtuosic music to sound effortless and to please musicians and audiences alike.

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<sup>325</sup> Rampal, *Music, My Love*, 15.

## Conclusion

The flute works of Jean Françaix have been overlooked among the modern trends of twentieth century France. The ever-changing aesthetics of the modern era did not include Françaix's music as it was generally regarded as being 'too easily understood'. The broad review of the literature on Françaix and twentieth century French flute pedagogy given provides an awareness of the contributions of others in this field of study, while giving insight into Françaix's biographical information, his influences, compositional style and flute works. As Françaix is not widely known, the background of his life as composer and performer provides context to his music and aesthetic values. Françaix's association with modern French composers through Nadia Boulanger and the Princess de Polignac influenced his career, giving him early recognition through their commission and promotion.

Characteristic of Françaix's music is a neoclassical inspiration for traditional forms and simplistic melodies, spiced with inventive harmonies and complex rhythms, which deem his music distinctly 'modern'. The defining characteristics of Françaix's music commonly appear in the twelve flute works chosen for this study, each highlighting Françaix's aim to create 'musique pour faire plaisir'. Most notable is the dialogue found in Françaix's flute works. At times melancholic, the conversation between instruments in Françaix's flute music is predominantly humorous, exemplifying his notably 'witty' style. Françaix also wrote music of a more serious nature, though these works were often for a larger ensemble, and so only elements of this more mature style are evident in his flute works.

Of the flautists for whom Françaix wrote his flute works, Jean-Pierre Rampal is the most significant. Rampal's busy career as a concert flautist ensured the popularity of the works Françaix wrote in his honour. As a *premier prix* graduate of the Paris Conservatoire, Rampal epitomised the twentieth-century French Flute School style of playing, which has its roots in the teachings of Claude-Paul Taffanel and Marcel Moyse. The pedagogical writings of Taffanel, Moyse and Rampal assist in providing the musical tools needed to convey Françaix's compositional intentions. Through this initial investigation of the technical and expressive means of Françaix's flute music, it is anticipated that these works will enjoy greater recognition. This performance-based research contributes to one area of many owed to this prolific composer in restoring to the flute repertory these quality compositions.

**Appendix A: Composition details of the twelve flute works by Jean Françaix  
chosen for this research<sup>326</sup>**

**Title:** *Divertimento pour Flûte et Piano*

**Movements:** I. Toccata II. Notturmo III. Perpetuum Mobile IV. Romanza V. Finale

**Composition date:** 1953

**Publishers and publication date:** Schott Music, 1955

**Duration:** 9 minutes

**Dedicated to:** Jean-Pierre Rampal

**Premiere performance:** January 12, 1955 at the École Normale de Paris by Jean-Pierre Rampal, flute, and Robert Veyron-Lacroix, piano

**Title:** *Suite pour Flûte Seule*

**Movements:** I. Caprice II. Pavane III. Saltarelle IV. Allemande V. Menuet

VI. Marche

**Composition date:** 1962

**Publishers and publication date:** Schott Music, 1963

**Duration:** 13 minutes

**Premiere performance:** May 5, 1962 at the Studio des Champs-Élysées in Paris by Christian Lardé, flute

**Title:** *Concerto pour Flûte et Orchestre*

**Movements:** Presto – Andantino – Scherzo – Allegro – Allegretto con spirito molto – Vivo subito

**Composition date:** 1966

**Publishers and publication date:** Schott Music, 1970

**Duration:** 26 minutes

**Premiere performance:** May 13, 1967 in Schwetzingen by Jean-Pierre Rampal, flute, with the Kölner Kammerorchester conducted by Helmut Müller-Bruhl

**Title:** *Impromptu pour Flûte et Ensemble à Cordes*

**Movements:** Moderato – Largo – Scherzando – Moderato assai – Lento – Andante poetico

**Composition date:** 1983

**Publishers and publication date:** Schott Music, 1983

**Duration:** 10 minutes

**Commissioned by:** Jean-Pierre Rampal International Flute Competition

**Premiere performance:** September 8, 1983 in Paris, flautist unknown, conducted by Pierre Dervaux

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<sup>326</sup> All information cited from the appendix of Ruppe's thesis, score publications or Schott Music website <http://www.schott-music.com>.

**Title:** *Sonate pour Flûte à Bec (Flûte) et Guitare*

**Movements:** I. Allegro moderato II. Larghetto III. Tempo di minuetto IV. Saltarella

**Composition date:** 1984

**Publishers and publication date:** Schott Music, 1991.

**Duration:** 15 minutes

**Dedicated to:** Charles Limouse and Alain Prévost

**Premiere performance:** October 23, 1986 in Paris by Charles Limouse, recorder, and Alain Prévost, guitar

**Title:** *Sonate pour Flûte et Piano*

**Movements:** I. Allegro II. Scherzo III. Andante IV. Allegro Assai

**Composition date:** 1996

**Publishers and publication date:** Schott Music, 1997

**Duration:** 18 minutes

**Commissioned by:** The Flute Industry Council for the 25<sup>th</sup> Anniversary of the National Flute Association

**Premiere performance:** August 15, 1997 in Chicago at the National Flute Association Convention by Kathleen Goll-Wilson, flute, and John Goodwin, piano

**Title:** *Quatuor à Vent pour Flûte, Hautbois, Clarinette et Basson*

**Movements:** I. Allegro II. Andante III. Allegro Molto IV. Allegro Vivo

**Composition date:** 1933

**Publishers and publication date:** Schott Music, 1955

**Duration:** 12 minutes

**Dedicated to:** Messieurs Roger Cortet, Louis Gromer, André Vacellier, Gabriel Grandmaison of the Quintette à vent de Paris

**Premiere performance:** April 26, 1936 at the Concerts du Triton in Paris by the Quatuor à vent de Paris

**Title:** *Musique de Cour: Duo Concertant pour Flûte, Violon et Orchestre*

**Movements:** I. Menuet II. Ballade III. Scherzo IV. Badinage

**Composition date:** 1937

**Publishers and publication date:** Schott Music, 1938

**Duration:** 19 minutes

**Dedicated to:** Paul Provost

**Premiere performance:** December 2, 1937 in Paris by Marcel Moyse, flute, Blanche Honegger, violin and the Orchestre de la Société des Concerts du Conservatoire, conducted by Charles Münch



**Title:** *Quintette à Vent No. 1 pour Flûte, Hautbois, Clarinette, Basson et Cor*  
**Movements:** I. Andante Tranquillo/Allegro assai II. Presto III. Tema/Var. I-V  
IV. Tempo di marcia francese  
**Composition date:** 1948  
**Publishers and publication date:** Schott Music, 1951  
**Duration:** 18 minutes  
**Dedicated to:** Fernand Dufrene, Jules Goetgheluck, Maurice Cliquennois, René Plessier and Louis Courtinat of the Quintette à vent de l'Orchestre National de Paris  
**Premiere performance:** December 2, 1954 by the Quintette à vent de l'Orchestre National de l'Office de Radiodiffusion Télévision Française

**Title:** *Sept Impromptus pour Flûte et Basson*  
**Movements:** I. Allegretto con spirito II. Grave III. Vivace IV. Grazioso V. Alla Burlesca VI. Amoroso VII. Vivo  
**Composition date:** 1977  
**Publishers and publication date:** Schott Music, 1978  
**Duration:** 17 minutes  
**Commissioned by:** Soni Ventorum  
**Premiere performance:** October 12, 1978 in Seattle by Felix Skrowronek, flute, and Arthur Grossman, bassoon, of Soni Ventorum

**Title:** *Le Colloque des Deux Perruches pour Flûte et Flûte Alto*  
**Movements:** I. Allegro II. Presto III. Larghetto IV. Scherzando V. Larghetto VI. Allegro  
**Composition date:** 1989  
**Publishers and publication date:** Schott Music, 1991  
**Duration:** 18 minutes  
**Dedicated to:** Roberto Fabbriciani

**Title:** *Trio pour Flûte, Violoncelle et Piano*  
**Movements:** I. Allegro II. Teneramente III. Scherzando IV. Transition  
**Composition date:** 1995  
**Publishers and publication date:** Schott Music, 1999  
**Duration:** 18 minutes  
**Premiere performance:** September 26, 1998 in Fautenbach, Alte Kirche by Dagmar Becker, flute, Martin Ostertag, cello, and Fritz Schwinghammer, piano, of Trio Aperto

## Appendix B: Contents of CDs

### Disc 1

#### PhD Recital 1 – August 8, 2008

Jean Françaix (1912-1997) *Divertimento pour Flûte et Piano*, 1953

I. Toccatina II. Notturmo III. Perpetuum Mobile IV. Romanza V. Finale

Wolfgang Amadeus Mozart (1756-1791) *Flute Concerto No. 1 in G*, K313, 1778

I. Allegro Maestoso II. Adagio non Troppo III. Rondo. Tempo di Menuetto

Claude-Paul Taffanel (1844-1908) *Andante Pastoral et Scherzettino*, 1907

André Caplet (1878-1925) *Rêverie et Petite Valse*, 1897

Jean Françaix *Sonate pour Flûte et Piano*, 1996

I. Allegro II. Scherzo III. Andante IV. Allegro Assai

Associate artists:

Karen Smithies – Piano

### Disc 2

#### PhD Recital 2 – November 14, 2008

Jean Françaix (1912-1997) *Suite pour Flûte Seule*, 1962

I. Caprice II. Pavane III. Saltarelle IV. Allemande V. Menuet VI. Marche

Franz Doppler (1821-1883) *Andante et Rondo* for two flutes and piano, Opus 25, c1870

François Devienne (1759-1803) *Trio III* for flute, clarinet and bassoon, Opus 61, c1795

I. Allegro espressivo II. Presto non troppo

Jean Françaix *Quatuor à Vent*, 1933

I. Allegro II. Andante III. Allegro Molto IV. Allegro Vivo

Jacques Ibert (1890-1962) *Trois Pièces Brèves* for flute, oboe, clarinet, bassoon and French horn, 1921

III. Assez lent, Allegro scherzando II. Andante I. Allegro

Associate artists:

Melinda McNicol – Flute

Renée Badcock – Oboe

Mitch Ellis – Clarinet

John Myatt – Bassoon

Amanda Parsons – French horn

Michael Curtain – Piano

**Disc 3**  
**PhD Recital 3 – July 11, 2009**

Pierre Max Dubois (1930 – 1995) *Incantation et Danse*, 1961

Jean Françaix (1912 – 1997) *Le Colloque des Deux Perruches pour Flûte et Flûte Alto*, 1989

I. Allegrissimo II. Presto III. Larghetto IV. Scherzando V. Larghetto VI. Allegro

Jean Françaix *Sept Impromptus pour Flûte et Basson*, 1977

I. Allegretto con spirito II. Grave III. Vivace IV. Grazioso V. Alla Burlesca VI. Amoroso VII. Vivo

Pierre Max Dubois *Quatuor pour Flûtes*, 1962

I. Fêtes II. Passepied III. Complainte IV. Tambourin

Associate artists:

Fiona Perrin – Flute

Lloyd Hudson – Flute and alto flute

Douglas Mackie – Flute

John Panckridge – Bassoon

**Disc 4**  
**PhD Recital 4 – November 13, 2009**

Alexandre Tansman (1897-1986) *Sonatine* for flute and piano, 1925

I. Modéré II. Intermezzo III. Scherzo (Fox-Trot) IV. Notturmo V. Finale

Jean Françaix (1912 – 1997) *Musique de Cour pour Flûte, Violon et Orchestre* (piano reduction), 1937

I. Menuet II. Ballade III. Scherzo IV. Badinage

Pierre-Octave Ferroud (1900-1936) *Trois Pièces* for solo flute, 1921-22

I. Bergère Captive II. Jade III. Toan-Yan: La Fête de Double Cinq

Jean Françaix *Trio pour Flûte, Violoncelle et Piano*, 1995

I. Allegro II. Teneramente III. Scherzando IV. Transition/Subito vivo

Associate artists:

Michael Curtain – Piano

Daniel Lopez – Violin

Paul Taylor – Cello

**Disc 5**  
**PhD Recital 5 – June 25, 2010**

Francis Poulenc (1899-1963) *Sonate pour Flûte et Piano*, 1957

I. Allegretto malincolico II. Cantilena III. Presto giocoso

Jean Françaix (1912-1997) *Impromptu pour Flûte et Ensemble à Cordes* (piano reduction), 1983

Carl Philipp Emanuel Bach (1714-1788) *Sonate a-moll für flöte solo*, 1747

I. Poco adagio II. Allegro III. Allegro

Jacques Ibert (1890-1962) *Pièce pour Flûte Seule*, 1936

Jean Françaix *Sonate pour Flûte à Bec (Flûte) et Guitare*, 1984

I. Allegro moderato II. Larghetto III. Tempo di minuetto IV. Saltarella

Associate artists:

Hans Kooij – Piano

Robert Osler – Guitar

**Disc 6**  
**Postgraduate Lunchtime Recital**  
**September 3, 2010**

Claude Bolling (b. 1930), *Suite for Flute and Jazz Piano Trio* (1975)

Part 1. Baroque and Blue

Part 2. Sentimentale

Part 3. Javanaise

Part 4. Fugace

Part 5. Irlandaise

Part 7. Veloce

Associate artists:

Matthew Ives – Drums

Steve Bumford – Piano

Charles Harris – Bass

**Disc 7**  
**PhD Recital 6 – November 12, 2010**

Jean Françaix (1912-1997) *Concerto pour Flûte et Orchestre* (piano reduction), 1966  
Presto - Andantino - Scherzo - Allegro - Allegretto con spirito molto - Vivo subito

Maurice Ravel (1875-1937) *Pavane pour une Infante Défunte*, 1899 (arranged for  
flute and piano by Louis Fleury)

Jean Françaix (1912-1997) *Quintette à Vent No. 1*, 1948  
I. Andante Tranquillo/Allegro assai II. Presto III. Tema/Var. I-V IV. Tempo di Marcia  
francese

Associate artists:  
Gabriella Pusner – Piano  
Dafydd Camp – Oboe  
Heather Monkhouse – Clarinet  
Greg Taylor – Bassoon  
Heath Parkinson – French Horn

**Disc 8**  
**Final PhD Examination Recital – June 3, 2011**

Jean Françaix (1912-1997) *Impromptu pour Flûte et Ensemble à Cordes* (piano  
reduction), 1983

Francis Poulenc (1899-1963) *Sonate pour Flûte et Piano*, 1957  
I. Allegretto malinconico II. Cantilena III. Presto giocoso

Jacques Ibert (1890-1962) *Pièce pour Flûte Seule*, 1936

Jean Françaix (1912-1997) *Concerto pour Flûte et Orchestre* (piano reduction), 1966  
Presto - Andantino - Scherzo - Allegro - Allegretto con spirito molto - Vivo subito

Associate artists:  
Gabriella Pusner – Piano

## Appendix C: Program Notes

<div> <div>Post Graduate Recital Series</div> <div> <b>Abby Badcock</b>            Flute         </div> <div>           Post Graduate Recital            Friday 8<sup>th</sup> August 2008, 7:30pm         </div> <div> <b>Accompanist:</b>            Karen Smithies – Piano         </div> </div>	<div> <div>Post Graduate Recital Series</div> <div> <b>INTERVAL</b> </div> <div> <b>Claude-Paul Taffanel</b> (1844-1908)  <i>Andante Pastoral et Scherzettino</i> (1907)         </div> <div> <b>André Caplet</b> (1878-1925)  <i>Rêverie and Petite Valse</i> (1897)         </div> <div> <b>Jean Françaix</b> (1912-1997)  <i>Sonate Pour Flute et Piano</i> (1996)           <div>             I Allegro              II Scherzo              III Andante              IV Allegro Assai           </div> </div> </div>
<div> <div>Post Graduate Recital Series</div> <div> <b>Jean Françaix</b> (1912-1997)  <i>Divertimento Pour Flute et Piano</i> (1953)           <div>             I Toccata              II Nocturno              III Perpetuum Mobile              IV Romanza              V Finale           </div> </div> <div> <b>Wolfgang Amadeus Mozart</b> (1756-1791)  <i>Flute Concerto No. 1 in G, K313</i> (1778)           <div>             I Allegro Maestoso              II Adagio non Troppo              III Rondo. Tempo di Menuetto           </div> </div> </div>	<div> <div>Post Graduate Recital Series</div> <div> <b>Wolfgang Amadeus Mozart</b> (1756-1791)  <i>Flute Concerto No. 1 in G, K313</i> (1778)           <div>             I Allegro Maestoso              II Adagio non Troppo              III Rondo. Tempo di Menuetto           </div> </div> </div>

9 mins, 24 mins, 10 min interval, 6mins, 7 mins, 14 mins  
 Tonight's concert will finish at approximately 8:45pm

## Program Notes

Little flute music excites me more than that of prolific French composer, pianist and conductor Jean Françaix (1912-1997). This is why I have decided to dedicate the next three years of my life to the research and performance of his flute works, which are rarely performed in Australia. I will be airing these and other works either relating to those of Jean Françaix or included for variety, with each piece pertaining to Françaix's memorable saying 'musique pour faire plaisir' ('music for pleasure'), of which I believe everyone needs a good dose in their life!

Son of the director of Le Mans Conservatory, Jean Françaix began composing at the age of six and became one of Nadia Boulanger's favoured students in Paris, winning numerous prizes for his compositions and piano performances. His style has been described as neo-classical with his love of classical forms and the music of Mozart, though his jagged rhythms and acidic harmonies provide a definite contemporary feel to his writing. Françaix's personality is also accurately portrayed throughout his music. Charm and wit are shown through sweet and sparkling phrases, balanced with tender lyricism and a near melancholia in his slow movements, never sad, but with a smile close to that of the *Mona Lisa*.

*Divertimento pour flute et piano* of 1953 is a fine example of Françaix's musical language. Dedicated to flute master Jean-Pierre Rampal, this five-movement work begins with a bright *Toccata*, the miniature version of a toccata (a fast rhythmic piece designed to showcase the virtuosity of the performer). Another fast, though chromatically based movement titled *Perpetuum Mobile* is framed by a slow, lyrical *Nocturno* and lilting *Romanza*. The work ends with a fine example of a Françaix *Finale*, bright and conversational between the flute and piano, with w piece.

Wolfgang Amadeus Mozart (1756-1791) wrote the *Flute Concerto No. 1 in G*, K313 in 1778 for wealthy Dutch businessman and flautist Ferdinand De Jean while in Paris. In 1777 De Jean proposed to pay Mozart 200 gulden for the composition of three concertos and four quartets before mid-February 1778. Mozart only received 96 gulden as only two concertos and three quartets were delivered on time, but then this is hardly surprising when he once stated in a letter to his father 'you know I become quite powerless when I am obliged to write for an instrument I can't stand'.<sup>1</sup> On learning that Mozart detested the flute, I sadly adopted the view that I would not play his music! I soon realised that he was referring to the old wooden flute used in his day, which was rather hard to play, especially in tune. I wonder if the Boehm system flute was invented a few centuries before that Mozart might have written more than a handful of sonatas and concertos for the instrument. Still, Mozart's *Flute Concerto No. 1 in G* is a fine work, and remains a staple in the flute repertory. The Taffanel cadenzas I will be presenting are not however so widely known, or accepted, as the following review would suggest.

<sup>1</sup>Quote found at <http://www.answers.com/topic/flute-concerto-no-1-in-g-major-k-313>

"There should be laws to protect and deliver us from all cadenzas in concertos, no matter if they are by Monsieur Taffanel. They are the negation of art and a torture to musical ears."<sup>2</sup>

So I apologise if your musical ears are tortured, but must perform these cadenzas (though an abridged form, as performed by flute master Marcel Moyse) in honour of the legacy of the great flute master Paul Taffanel.

Claude-Paul Taffanel (1844-1908) is responsible for many pedagogical writings on the flute and 'purifying' the flute repertory through the discovery of classic works, such as the Mozart concertos and Bach sonatas. *Andante Pastoral et Scherzetto* was written in 1907 for his admirable student Philippe Gaubert, who dedicated much of his time to collecting writings of Taffanel and compiled the *Méthode Complète de Flûte* which remains a reliable authority for all flute players. This work follows the familiar form of a Paris conservatoire test piece with its slow, contemplative *Andante Pastoral* to which a lively *Scherzetto* follows. The slow section designed to show tone and phrasing and the fast to display technical brilliance.

*Réverie et Petite Valse* were written by André Caplet (1878-1925) in 1897, dedicated to notable flautist George Barrère. These two delightful pieces display a distinct 'salon' style of chamber music, which can be paralleled with the works of Jean Françaix.

Jean Françaix's *Sonate pour flute et piano* was written in 1996, the year before he died. This proves Françaix's devotion to music and his unwavering compositional style and ability. The opening *Allegro* provides a lyrical beginning to the sonata, which is followed by a bright *Scherzo* that passes through challenging 3/8 and 5/8 meters. A warm melody flows through the *Andante*, which is expanded upon with sweeping variations - the calm before the bright, cheery *Allegro Assai*, another of Françaix's "très brillante" finales!

So, please enjoy an introduction to the flute works of Jean Françaix, with other works in between, and join me in a series of recitals containing 'musique pour faire plaisir'. Thank you for your support!

<sup>2</sup> Noted flautist Adolphe Hémehains received this review, featured in *Le Ménestrel* of February 2<sup>nd</sup> 1891, after performing Mozart's Concerto in G



# Abby Badcock Flute

Post Graduate Recital  
Friday 14<sup>th</sup> November 2008, 6:00pm

## Accompanists:

Abby Badcock – Flute  
Melinda McNicol – Flute  
Michael Curtain – Piano  
Mitch Ellis – Clarinet  
John Myatt – Bassoon  
Reneé Badcock – Oboe  
Amanda Parsons – Horn

## Jean Françaix (1912-1997)

### Suite for solo flute (1962)

- I Caprice
- II Pavane
- III Saltarelle
- IV Allemande
- V Menuet
- VI Marche

## Franz Doppler (1821-1883)

### Andante et Rondo for two flutes and piano, Op. 25 (c1850)

## INTERVAL

## François Devienne (1759-1803)

### Trio III for flute, clarinet and bassoon, Op. 61 (c1795)

- I Allegro espressivo
- II Presto non troppo

## Jean Françaix (1912-1997)

### Quatuor à vents (1933)

- I Allegro
- II Andante
- III Allegro Molto
- IV Allegro Vivo

## Jacques Ibert (1890-1962)

### Trois Pièces Brèves for wind quintet (1921)

- I Allegro
- II Andante
- III Assez lent, Allegro scherzando

13 mins, 10 mins, 5 min interval, 13 mins, 12 mins, 7 mins  
Tonight's concert will finish at approximately 7:00pm



## Program Notes

Over a third of Jean Françaix's compositional output is chamber music, which is rather fitting of his conversational style as a medium often described as the 'rational conversing between friends'. Most of these works contain wind instruments, possibly due to the many variants of colouration in sound that one can achieve with such instruments. The flute is often featured, not only for its bird-like upper register, but also its warm low octave, exploiting its entire range. This recital will give a taste of wind chamber music taken from previous eras, providing context for a small portion of Françaix's chamber music for winds.

### Jean Françaix (1912-1997)

#### *Suite for solo flute* (1962)

Françaix's *Suite* for solo flute follows the genre of a collection of dances, each movement using classical formal structures. The use of repetition and variation of melodic themes based on simple motifs is exploited throughout the work. Written in 1962, this *Suite* possesses a wonderful vibrancy found in all of Françaix's works, which no doubt stemmed from his great sense of humour and undeniable aim to 'give pleasure' through his music.

### Franz Doppler (1821-1883)

#### *Andante et Rondo for two flutes and piano, Op.25*

(c1850)

Chamber music for flute in the nineteenth century almost seemed like 'the battle of virtuosity between friends', at least this is the impression one gives the *Andante et Rondo* of flute virtuoso brothers Franz and Karl Doppler. Interplay between lines provides equal opportunity for individual artistic expression in the lilting melodies of the *Andante* and contrasting *piu animato* section. The *Rondo* begins with a staccato themed *Allegretto con moto*, which alternates with a lyrical *poco meno* section before increasing the tempo to provide a typical romantic ending to this mid-nineteenth century flute work. Together the Doppler brothers toured extensively around Europe, causing quite a sensation. The simple design of their wooden flutes allowed one brother to play left-handed, which created an effective mirror image on stage.

### François Devienne (1759-1803)

#### *Trio III for flute, clarinet and bassoon, Op.61* (c1795)

François Devienne was a virtuoso flautist, bassoonist, composer and teacher in the late eighteenth century, and was appointed flute professor of the newly established Paris Conservatoire in 1795. This trio, taken from a set of three, was written around the time of his professorship and was also scored for flute, violin and bassoon. It has been said that this instrumentation was unusual at the time, with the majority of chamber music written for the same or similar instruments. Devienne's compositions follow classical formal structures, which can be clearly seen in this third trio of the Opus 61 set, neatly exploring the key of D minor.

### Jean Françaix (1912-1997)

#### *Quatuor à vents* (1933)

Françaix's wind quartet begins and ends with two bright *Allegro* movements, which frame a calm, reflective *Andante* and a fast, gigue-like *Allegro molto* in a rondo form. Throughout these two *Allegro* movements Françaix contrasts sections of a slower tempo and more lilting mood to great effect, displaying his ability to keep the audience guessing. Written in 1933, this wind quartet is a fine example of Françaix's unchanging style, with idiomatic writing to each instrument and humorous conversations between lines.

### Jacques Ibert (1890-1962)

#### *Trois Pièces Brèves for wind quintet* (1921)

Another work in the same vein as Françaix's quartet is Jacques Ibert's three brief pieces for wind quintet. Written in 1921, the first movement begins with a flourish before a merry jig-like theme is presented first in the oboe, then answered by the flute and clarinet. These themes are further developed, until the final jig is played and the marking *en pressant jusqu'à la fin* (pressing on until the end) hurriedly closes the movement. The *Andante* is a tender, lyrical duet for the flute and clarinet, inspired by the two-part inventions by J. S. Bach, the remaining instruments entering only to provide a small coda to end. The last of the three pieces opens with an almost serious *Assez lent* from which a lyrical melody by the clarinet marks the following *Allegro scherzando* section. The flute makes the winding transition into a *vivo* waltz-like section, before handing the clarinet the leading melody once more. These themes are repeated and developed until a final *vivo* section concludes with a triumphant ending.

Thank you all for sharing this wonderful music with me, especially my associated artists to whom I am most grateful of their time and excellent musicianship.

## Postgraduate Recital Series

### Abby Badcock

Flute

Saturday 11<sup>th</sup> July 2009, 7:30pm  
Conservatorium Recital Hall

#### Associate Artists:

Fiona Perrin – flute  
Lloyd Hudson – flute and alto flute  
Douglas Mackie – flute  
John Pankridge - bassoon

**Pierre Max Dubois** (1930–1995)  
*Incantation et Danse* (1961)

**Jean Françaix** (1912–1997)  
*Le Colloque des deux Perruches* (1989)

- I Allegrissimo
- II Presto
- III Larghetto
- IV Scherzando
- V Larghetto
- VI Allegro

## Interval

**Jean Françaix** (1912–1997)  
*Sept Impromptus pour flûte et bassoon* (1977)

- I Allegretto con spirito
- II Grave
- III Vivace
- IV Grazioso
- V Alla Burielca
- VI Amoroso
- VII Vivo

**Pierre Max Dubois** (1930–1995)  
*Quatuor pour flûtes* (1962)

- I Fêtes
- II Passepied
- III Complainte
- IV Tambourin

6 minutes, 20 minutes, Interval 10 minutes, 20 minutes, 10 minutes  
Today's concert will finish at approximately 8:40pm



## Programme Notes

### Pierre Max Dubois (1930–1995) *Incantation et Danse* (1961)

Born in 1930, Pierre Max Dubois graduated from the Paris Conservatoire in 1953, a student of Les Six member Darius Milhaud. As such, he continued in the innovative artistic ideals of this group of renowned French composers, and as a saxophonist himself, kept the tradition of featuring woodwinds predominantly in his works.

Notorious for his light-hearted compositional style, Dubois wrote with an interesting melodic and harmonic language. Though not as witty as the majority of his works, the *Incantation et Danse pour flûte seule* still possesses a playful character, particularly in the *Danse* section, where a melody is punctuated by grace notes, accents and short articulations. The dance is introduced by an *Incantation*, which was an idea used in previous flute works of the twentieth century. For example, spiritual French composer André Jolivet wrote a set of five incantations for flute solo in 1936, which evoke primitive ancient ritual and themes of life and death. Characteristics of these solo flute incantations include rapid improvisatory note patterns and extended techniques such as harmonics and flutter tonguing, all of which Dubois has used in his *Incantation et Danse* of 1961.

### Jean Françaix (1912–1997) *Le Colloque des deux Perruches* (1989)

Written in 1989 for flute and alto flute, *Les Colloque des deux Perruches* is comprised of six movements of equally virtuosic writing for each instrument. This work was dedicated to Roberto Fabbriani, an Italian flautist born in Arezzo in 1949 who was known for exploring the possibilities of the instrument through extensive performance of modern flute repertoire. The alto flute is pitched a perfect fourth below the concert flute, and as such is used mostly for its sonorous lower register. This pitch difference is especially effective in *Les Colloque des deux Perruches* in portraying the image of two parrots actually conversing. Devices such as imitation, dynamic contrast, articulation and ornamentation are used to their full potential in this duet, which deems it a fine example of Françaix's characteristically witty writing.

### Jean Françaix (1912–1997) *Sept Improptus pour flûte et bassoon* (1977)

These seven improvisations were written in 1977 for the ensemble Soni Ventorum, who premiered the work in Seattle a year later. Each movement captures a different character, where the flute and bassoon change from supportive to melodic roles, almost duelling throughout, which makes for equally virtuosic writing. Françaix has used typically French stylistic traits throughout this work, including light, elegant phrasing, short, precise articulation and contrasting lyrical passages. As the range of these two instruments is so different and the tonal colours so vast, an almost humorous effect can result, simply from the nature of each instrument. The movements vary from sprightly and playful in character to serious, lyrical melodies, which create an even balance of expression. Ultimately, these duets represent seven conversations of varying moods between a male and a female.

### Pierre Max Dubois (1930–1995) *Quatuor pour flûtes* (1962)

A prolific composer, Dubois left twenty symphonies, various concertos, three operas, six ballets and, not unlike Jean Françaix, is a credit to the twentieth-century woodwind repertoire. Written a year after the *Incantation et Danse pour flûte seule*, this *Quartet* for four flutes shows the variety of styles in which Dubois composed. Though the four voices play in unison most of the time, quirky harmonies maintain interest and add character. Dubois uses articulations, tremolos, and the interweaving of melodic lines to great effect, exploring the flutes capacity in its entirety, though keeping within a charming and inviting manner. Lively in character, this quartet also possesses moments of seriousness, such as the third movement *Complainte*, which is quickly remedied with a playful *Tambourin* movement to end.



FACULTY OF ARTS

Conservatorium of Music

## Post Graduate Recital Series

**Abby Badcock** (flute/piccolo)  
Jean Françaix's works for flute and strings

Friday 13<sup>th</sup> November 2009 – 7:30pm  
Conservatorium Recital Hall

Abby Badcock – Flute and piccolo  
Michael Curtain - Piano  
Daniel Lopez – Violin  
Paul Taylor – Cello

**Alexandre Tansman (1897-1986)**  
Sonatine for flute and piano 1925  
*I. Modéré*  
*II. Intermezzo*  
*III. Scherzo (Fox-Trot)*  
*IV. Notturno*  
*V. Finale*

**Jean Françaix (1912 – 1997)**  
Musique de Cour for flute, violin and piano reduction 1937  
*I. Menuet*  
*II. Ballade*  
*III. Scherzo*  
*IV. Badinage*

-Interval-

**Pierre-Octave Ferroud (1900-1936)**  
Trois Pièces for solo flute 1921-22  
*I. Bergère Captive*  
*II. Jade*  
*III. Toan-Yan: La Fête du Double Cinq*

**Jean Françaix (1912 – 1997)**  
Trio for flute/piccolo, cello and piano 1995  
*I. Allegro*  
*II. Teneramente*  
*III. Scherzando*  
*IV. Transition: Andante - Subito Vivo*

10 minutes, 20 minutes, Interval 10 minutes, 8 minutes, 20 minutes



Abby Badoock is a second year Ph. D. candidate at the University of Tasmania Conservatorium of Music, studying the flute works of Jean Françaix. This is her fourth recital of six, which will be included for submission with a written exegesis contextualising these performances. Of Françaix's 200 compositions, almost fifty of them contain the flute. Each recital includes two of Françaix's prominent flute works, amongst other pieces to provide balance. In contrast to Abby's last performance of Françaix's works for flute and wind instruments, this evening's performance will feature the setting of flute with strings. *Musique de Cour* for flute, violin and piano reduction is a fine example of Françaix's earlier compositional style, while his *Trio* for flute, cello and piano shows his more mature writing. Also included in tonight's performance is Alexandre Tansman's *Sonatine* for flute and piano and Pierre-Octave Ferroud's *Trois Pièces* for solo flute. Polish born French composer Alexandre Tansman writes music in a similar vein to Jean Françaix, with the added element of exotic sounds like many French composers at the turn of the twentieth century, such as Claude Debussy. Pierre-Octave Ferroud is often grouped with Françaix and his renowned group Le Triton were responsible for airing his works in the 1930's.

#### Alexandre Tansman (1897-1986)

Sonatine for flute and piano 1925

I. *Modéré*

II. *Intermezzo*

III. *Scherzo (Fox-Trot)*

IV. *Notturno*

V. *Finale*

Born in Poland, Alexandre (Aleksander) Tansman began piano lessons and composition from an early age. He was very studious, learning five different languages (Polish, Russian, German, French and English) and travelled widely, living in Paris from the 1920s and in America after World War II. Due to this cultural exposure, many different influences can be seen in Tansman's compositions. This *Sonatine* for flute (or violin) and piano is an example of this, incorporating French, American and Eastern oriental influences.

Written in 1925, the *Sonatine* shows neoclassical tendencies with its suite-like form of five short movements, each contrasting in character and mood. The *Modéré* offers a fresh opening to the work, with lyrical arching phrases, which are contrasted with short repeated note patterns, first stated in the flute and then imitated in the piano. This movement has a distinctive oriental flavour with pentatonic patterns and delicate chromaticism. A very brief *Intermezzo* follows, also with a non-western sound. Various markings *cantabile*, *dolce* and *tranquillo* indicate that this short melody be sung sweetly and calmly. The central movement is a delightful *Scherzo*, aptly subtitled *Fox-Trot*. Originating in the United States, the *Fox-Trot* is a dance in duple time, named after the vaudeville performer Harry Fox. This became a popular style of ballroom dancing from 1914, and was standardized into a slow foxtrot and quick foxtrot that was later known as the quickstep. Exotic influences can also be heard throughout this movement, interspersed with characteristics of the popular dance form, such as syncopated rhythms. Tansman draws from Polish traditions with the *Notturno*, the flute establishing a meditative character with its solo opening. Repeated chords in the piano build to a climax as the flute maintains a steady ascent in pitch and dynamics. A graceful theme in the *Finale* is repeated and modified in different rhythms and contrasted with a slower, reflective section. The opening melody returns in the original tempo, marked *tranquillo* to end the piece.

#### Jean Françaix (1912 – 1997)

Musique de Cour for flute, violin and piano reduction 1937

I. *Menuet*

II. *Ballade*

III. *Scherzo*

IV. *Badinage*

*Musique de Cour* was originally scored for flute, violin and orchestra, and later for piano reduction. Written when Françaix was just 25, this work is a fine example of the composer's youthful and witty style. Simple melodies, interspersed with complex passages, each with quixotic dynamic changes, are common to Françaix's nature of composition, and his aim "to do something that can be called 'Françaix', both with an S and an X, that is, to be jolly most of the time - even comical... To avoid the premeditated wrong note and boredom like the plague."<sup>1</sup>

The combination of both similarly pitched instruments is effective as each has a variety of different tone colours to choose from. With this knowledge, Françaix has written each part to exhibit the different techniques of each instrument. Throughout the work the violin encounters harmonies, pizzicatos, double, triple and even quadruple stops. Meanwhile the flute frequently reaches its highest tessitura, uses trills and encounters double and triple tonguing. Rapid figurations and lyrical passages are written equally for both the violin and flute, requiring virtuosic playing by each performer, deeming this piece chamber music, or as the title suggests 'Music of the Court'.

*Musique de Cour* consists of four movements, each paralleling popular French seventeenth and eighteenth century forms in true neoclassical style. The opening *Menuet* is a light dance in triple time. A cheerful theme is stated simply by both flute and violin, developed and answered with a more serious statement, which adds melodic interest. The original theme returns towards the end and the movement fades with charming repeated triplet figures. The following movement presents a reflective *Ballade*, exhibiting Françaix's lyrical side. This movement highlights the timbral qualities of the flute and violin with prominent solo lines for each instrument. Rhythmic interest is achieved in the accompaniment, which does not comply with the traditional emphasis on the first beat of each bar. This continues throughout the movement, gaining intensity as the rhythmic values increase, resulting in cross rhythms between instruments. Françaix gives new life to the meaning of the Italian word 'Scherzo', literally 'a joke', in the third movement, established from the energetic opening fiddle solo. Situated traditionally as the third movement with a contrasting *Trio*, the *Scherzo* is cheerful and lively while the slower section is mock serious, marked *ridicule*. The *Badinage* follows its French meaning of 'frolic' with a light, fast character. This movement holds many surprises, in suddenly changing dynamics, sparkling trills and unexpected high notes. The *Ballade* even receives a quick reference amongst the bustle, creating great contrast from the rapid staccato quavers with its legato triplet phrasing. The movement draws to a close after a return to the opening theme, with a driving coda to end.

#### Pierre-Octave Ferroud (1900-1936)

Trois Pièces for solo flute 1921-22

I. *Bergère Captive*

II. *Jade*

III. *Toan-Yan: La Fête du Double Cinq*

Pierre-Octave Ferroud was a French composer and music critic who made a significant contribution, both with his own music and in the support of others. He founded the society Le

<sup>1</sup> Muriel Bellier, 'Françaix, Jean (René Désiré)', *Grove Music Online* ed. L. Macy, <<http://www.grovemusic.com>> accessed 27/10/2009.

Triton, who gave numerous concerts in Paris from 1932-1939. Le Triton soon established itself as an important forum for young French composers, performing music by Bartók, Hindemith, Honegger, Martinů, Janáček, Martin, Milhaud, Poulenc, Prokofiev, Schoenberg and Stravinsky. Ferrouard's premature death deeply affected his friend Poulenc, which motivated him to write his *Litanies à la Vierge noire* as a memorial.

The *Trois Pièces* for solo flute were written from 1921-22, and have a distinctive oriental flavour. As in the Tansman, Ferrouard drew inspiration from the East, featuring pentatonic sounds and directly quoting in the final movement with an authentic Chinese melody. The first movement, *Bergère Captive*, presents a plaintive mood, with a highly expressive and rhythmically free melody. This serene opening is followed by a fast rhythmic dance titled *Jade*. A strongly accented melody is ornamented, as in that of traditional Chinese music, with the addition of glissandi, which ends the movement. *Tsao-Yan: La Fête du Double Cinq* is based on the Chinese festival celebrated on the 5<sup>th</sup> day of the 5<sup>th</sup> month, commemorating a hero who threw himself into the water rather than undertaking a military dishonour. This festival of dances, mystics and burning can be seen through the different sections of this movement, effectively symbolising the contrast of peace and war.

#### Jean Françaix (1912 – 1997)

Trio for flute/piccolo, cello and piano 1995

I. *Allegro*

II. *Teneramente*

III. *Scherzando*

IV. *Transition: Andante - Subito Vivo*

Jean Françaix's *Trio* for flute/piccolo, cello and piano was written for Trio Aperto, and first performed in 1998 in Fautenbach, Germany. This work is typical of Françaix's later style of composition. It is more mature, with pensive moments, though still includes many surprising, comical moments. The instrumentation is unique, with the inclusion of a piccolo, and again is chamber music in that it is equally virtuosic writing for each instrument.

The *Trio* begins with a sprightly *Allegro*. A pizzicato cello line accompanies the flute's energetic opening, the piano joining after this short introduction. This theme melts into a serene and mellifluous section, contrasting with the surrounding lively material, which inevitably returns again with added vigour to end the movement. In complete contrast to the opening is the *Teneramente*, which, as the title suggests, is pure and tender, reminiscent of the harmonies of Françaix's friend and colleague Francis Poulenc. Again, the flute and cello introduce this tranquil movement, highlighting the timbral qualities of each instrument, preparing a perfect entrance for the piano. The simplicity of the melody line in this movement displays an innocence often seen in Françaix's style, while providing balance to the work. Following this moment of tenderness is an exciting *Scherzando*. Typical of a later Françaix scherzo, this movement is in a 5/8 time signature, which proves challenging to audience and performers alike. A somewhat serious opening subsides into a lighter section, with a quote from the *Allegro* in the flute, immediately followed by the main theme of the *Teneramente* in the piano, both adapted to this odd meter. Françaix not only quotes himself in this movement, but also uses a theme he designates as *alla Giuseppe Verdi*. Over this accompaniment is a lyrical solo line from the cello, to which the flute replies with decorative interjections. This section surrenders to Françaix's humorous light dotted melody with repeated high harmonics from the cello, which is then repeated and varied in the flute. This jovial melody is marked *ironico assai* (very ironic), an example of Françaix's intended humour. After a brief reflective *Transition*, an *Allegro subito vivo* is presented in a march-like tempo. A sprightly

entrance from all instruments is made until the flute and cello exchange roles, the flute murmuring in its lowest range, accompanying a melody in the cello's high register. The quirky march continues without rest, until the highly anticipated piccolo enters to provide an ending both curious and charming

Thank you for your support, we hope you had as much fun listening as we did performing these works for you tonight!

Abby Badcock



## PhD Recital Series

# Abby Fraser – Flute

with Guests

**Robert Osler – Guitar**  
**Hans Kooij – Piano**

Friday 25<sup>th</sup> June 2010 – 6:00pm  
Conservatorium Recital Hall  
Sandy Bay Road, Hobart

## Poulenc

*Sonata for flute and piano*

## Françaix

*Impromptu for flute and string ensemble/piano reduction*

INTERVAL

## C. P. E. Bach

*Sonata in A minor for solo flute*

## Ibert

*Piece for solo flute*

## Françaix

*Sonata for flute and guitar*

13 mins, 10mins - Interval - 5 mins, 10 mins, 15 mins

## Biography

Abby Fraser (Flute)



Abby began studying at the Hobart Conservatorium of Music in 2003, gaining a Bachelor of Music Degree and entering the Dean's Roll of Excellence in 2006. Throughout her studies, Abby has maintained a keen interest in French flute music of the Twentieth Century.

By the end of 2007, Abby was awarded a Bachelor of Music with First Class Honours in 2007 with her thesis 'André Jolivet's *Chart de Linos*: Spiritual Dimensions and Performance Perspectives'. This work granted Abby with an Australian Postgraduate Award in 2008, leading to her current PhD candidature at the Hobart Conservatorium of Music on the flute works of Jean Françaix. This work intends to devise how Françaix's aim of creating 'musique pour faire plaisir', or 'music to please' can be translated through flute performance, resulting in a series of concerts and accompanying exegesis.

Other performances include Mozart's *Flute Concerto in G* with the Hobart Conservatorium Orchestra, the Australian International Summer Orchestra Institute and most recently, principle flute for the Tasmanian Discovery Orchestra. Abby is also a casual librarian and tutor at the Hobart Conservatorium of Music in various theory and history units.

## Program Notes

**Francis Poulenc (1899-1963)**

*Sonate pour Flûte et Piano 1957*

I. *Allegretto malinconico*

II. *Canzona*

III. *Presto giocoso*

Francis Poulenc composed the *Sonata* for flute and piano for Jean-Pierre Rampal in 1957 in memory of American patron, Elizabeth Sprague Coolidge. In Rampal's autobiography, he recalled a phone call from Poulenc:

"Jean-Pierre, you know you've always wanted me to write a sonata for flute and piano? Well, I'm going to," he said. "And the best thing is that the Americans will pay for it! I've been commissioned by the Coolidge Foundation to write a chamber piece in memory of Elizabeth Coolidge. I never knew her, so I think the piece is yours."<sup>1</sup>

The commission was originally specified to be a 'chamber work', but when Rampal enquired as to whether they would accept a sonata for piano and flute, Poulenc replied, 'I just don't think I can write a piece of chamber music. I wrote a very bad string trio, and I tried to do a string quartet, but it's even worse – it's still unfinished. I really only succeed when I'm writing for two distinct voices.'<sup>2</sup> According to Rampal, the work was a collaborative effort between himself and the composer. Many rehearsals in Poulenc's Parisian flat were spent piecing various segments of manuscript together and solving issues with the flute part until the premiere in 1958 at the Strasbourg Festival by Rampal, and Poulenc at the piano.

Seasonal changes are often used when describing this work. The opening *Allegretto malinconico* provokes summery images, while in the *Canzona*, the leaves have fallen from the trees and winter has set in. A return to jollity is seen in the sprightly *Presto giocoso*, where blossoms cover the trees and themes from the opening movement are restated towards the end to remind us that summer is nearing again.

<sup>1</sup> Jean-Pierre Rampal, *Music, My Love: An Autobiography with Deborah Wieg* (New York: Random House, 1989), 126-128.  
<sup>2</sup> Jean-Pierre Rampal, 126.

#### Jean Françaix (1912-1997)

*Impromptu pour Flûte et Ensemble à Cordes/Piano reduction 1983*

Where C. P. E. Bach uses rhetoric to display a sense of anguish in his flute works, Jean Françaix's music exudes exciting conversation that is seldom melancholy. Though originally scored for flute and string ensemble, the accompaniment of Françaix's *Impromptu* can be adapted to piano reduction for practicality of performance. The piano reduction does however raise the issue of the translation of dialogue, in this case, reducing 5 voices, played by 11 string instruments, down to just one piano. As such an important aspect of Françaix's style, the reduction must be carefully considered in reflection of the original scoring, highlighting important voices accordingly.

The *Impromptu* for flute and piano reduction is, as its title suggests, a through-composed piece of whimsy. Opening with a playful *Moderato*, the material digresses to a simplistic *Largo* section. An effervescent *Scherzando* follows, with short articulated passages interjected between the two voices. This dissolves into a solo flute cadenza-like section of previous themes, which resolves to a serene *Andante poetico*. A recall of the *Scherzando* provides a bold end to this charming work.

#### Carl Philipp Emanuel Bach (1714-1788)

*Sonata a-moll für flöte solo (1747)*

- I. Poco adagio
- II. Allegro
- III. Allegro

C. P. E. Bach wrote this *Sonata a-moll für flöte solo* in 1747, in the newly emerging *Empfindsamer stil*, literally meaning 'sensitive style'. As such, ornamentations and rhetoric serve to provoke sudden emotional changes in the music. The idea of rhetoric can be seen from the opening movement with definite two-part voices, which gain more persistence with each utterance. Each phrase is like a sentence, with punctuation, as separated by breaths, and an imitation of the human voice with various ranges, such as the doletul 'signing' figure. The second and third *Allegro* movements take after their name in being lively and dance-like. The same notions of rhetoric apply for these movements also, although the faster tempo concentrates its impact as compared to the opening *Poco adagio*.

#### Jacques Ibert (1890-1962)

*Pièce pour Flûte Seule (1936)*

Jacques Ibert and Jean Françaix are often said to have composed in the same vein, yet it is believed that they never met. Both composed light, graceful melodies with quixotic mood changes, sharing the same wit and fondness for wind instruments, as demonstrated in their highly virtuosic flute concertos. These were written for prominent flautists of the time: Ibert wrote his concerto in 1934 for Marcel Moyse, and Françaix's in 1967 was dedicated to Jean-Pierre Rampal.

Ibert's *Pièce pour Flûte Seule* is said to have been written in less than an hour and given to Moyse to sight-read at a reception after his premiere performance of the Ibert *Concerto* in 1937. The hostess of the reception held at the French Embassy in Prague asked Moyse to bring his flute to entertain the guests. Ibert presented his simply titled *Pièce* to Moyse, directing him 'to play all of the rhythms, dynamics, articulations and nuances, exactly as written!'<sup>3</sup>

It is difficult to imagine how Moyse sight-read this short, yet still highly virtuosic, piece of manuscript in the company of numerous distinguished guests. It must have made an impact as Ibert's *Pièce pour Flûte Seule* became a prominent work in the French flute repertoire of the twentieth century.

<sup>3</sup> Susan S. Fries, *My Teacher: Remembering Marcel Moyse* (Bloomington, Ind.: Author House, 2007), 81.

#### Jean Françaix (1912-1997)

*Sonate pour Flûte à bec (Flûte) et Guitare (1984)*

- I. Allegro moderato
- II. Larghetto
- III. Tempo di minuetto
- IV. Saltarella

Jean Françaix and Francis Poulenc were good friends and were both recipients of the patron Princesse de Polignac. Their works were often programmed on the same concerts and they shared opportunities for compositions and arrangements. One such arrangement was Françaix's orchestration of Poulenc's *l'histoire de Babar, le petit éléphant* in 1962. After perusing the orchestral score, Poulenc did not wish to alter a single note, stating on a postcard to Françaix 'To Christien Babar my dear Jean, with my warmest gratitude.'<sup>2</sup> Babar was met with great success, though Poulenc sadly passed away in 1963 without having heard the new version.

Jean Françaix dedicated this *Sonate* for recorder (flute) and guitar to Charles Limouse and Alain Prévost, who gave its first performance in Paris in 1986. Although Françaix's sonata for flute and guitar was composed much later than Poulenc's sonata for flute and piano, the relationship between these works is evident, with melodic and harmonic similarities throughout. A melancholy descending line is featured in the second movement of both sonatas, yet although these movements are alike, the slow pensive quality of Françaix's *Larghetto* is overcome with reassuring resolve, whereas the second movement of the Poulenc sonata maintains a sense of desolation throughout. To provide context for both of these slow movements, Françaix and Poulenc frame them with playful contrasting movements. Françaix displays his characteristic charm and affection for dance forms in the *Tempo di minuetto* and *Saltarella*.





FACULTY OF ARTS

Conservatorium of Music

## PhD Recital Series

Friday 12 November 2010, 6:00pm  
Conservatorium Recital Hall  
5 Sandy Bay Road, Hobart

**Abby Fraser** - flute  
**Gabriella Pusner** - piano  
**Heather Monkhouse** - clarinet  
**Greg Taylor** - bassoon  
**Dafydd Camp** - oboe  
**Heath Parkinson** - french horn

**Jean Françaix** (1912-1997)  
*Concerto pour flûte et orchestre* (piano reduction) (1966)  
Presto - Andantino - Scherzo - Allegro - Allegretto con spirito molto - Vivo subito

**Maurice Ravel** (1875-1937)  
*Pavane pour une infante défunte* (arr. flute and piano) (1899)

-Interval-

**Jean Françaix** (1912-1997)  
*Quintette à Vent no. 1* (1948)  
Andante Tranquillo - Allegro assai - Presto - Tema, Andante - Var. I-V - Tempo di Marcia Francese

25 mins. 5 mins. Interval 10 mins. 20 mins  
Tonight's concert will finish at approximately 7:00pm

## Programme Notes

**Jean Françaix** (1912-1997)

*Concerto pour flûte et orchestre* (piano reduction) (1966)

In reply to Alfred Françaix's letter promoting his eleven-year-old son Jean's first composition in 1923, noted French composer Maurice Ravel wrote:

Among the child's gifts I observe above all the most fruitful an artist can possess, that of curiosity: you must not stifle these precious gifts now or ever, or risk letting this young sensibility wither.<sup>1</sup>

With a compositional output of over 200 works, including 5 operas, 13 ballets, 3 symphonies, over 30 concertos, 10 film scores, and numerous solo and chamber works, it can safely be assumed that Jean Françaix's musical parents chose to abide by Ravel's advice by not repressing his creativity. Of the concertos, ranging from his first, for piano in 1936 to his last, for accordion in 1993, the Flute Concerto lies in the middle, written in 1966. Françaix's Flute Concerto received its World Première performance in 1967 by noted French flautist Jean-Pierre Rampal and the Orchestre de chambre de Cologne, directed by Helmut Müller-Bruhl and was performed again the following year in Paris.

This concerto displays Françaix's typical Gallic style, with characteristically virtuosic passages and bird-like figures interspersed with graceful, lyrical melodies. Though not distinctly marked, this concerto takes the form of many classical concertos with different sections of contrasting tempo and mood, as seen in a *Presto*, *Andantino*, *Scherzo*, and the final *Allegro*. Françaix's usual flamboyant cadenzas feature in the first and last movements, with a few cadenza-like bursts in the slow *Andantino*. Also prevalent in this concerto are cyclic ideas, where the main themes of previous movements are revisited, sometimes cleverly disguised in different keys and time signatures to their original statement. This occurs in the final movement where each of the main themes of previous movements appear in quick succession in the flute and accompaniment, immediately before the final cadenza. This has the effect of reminding the listener of the journey they have just travelled, providing unity to the work.

**Maurice Ravel** (1875-1937)

*Pavane pour une infante défunte* (arr. flute and piano) (1899)

Originally written in 1899 for solo piano, Ravel's *Pavane pour une infante défunte* (Pavane for a Dead Princess) was dedicated to the living Princesse de Polignac. Though the title of this piece does not regard the Princess who

<sup>1</sup> Muriel Bellier, "Françaix, Jean (René Désiré)" in *The New Grove Dictionary of Music and Musicians*, eds., S. Sadie and J. Tyrrell (London: Macmillan, 2001), Vol. 9, 138.

commissioned its creation, her contribution was integral to French salon life of early twentieth century. Heiress of the Singer sewing machine fortune, Winaretta Singer was born in America and raised in England and France. After a fleeting first marriage, Winaretta found a companion in Prince Edmond de Polignac. Thirty years her senior, the prince and princess married in 1893. The union was based on mutual respect, understanding and artistic friendship, expressed through their love of music. In 1894 the Prince and Princess de Polignac established a salon in Paris in the music room of their mansion on Avenue Henri-Martin (today's Avenue Georges-Mandel). The prince was an amateur composer and the princess played piano and organ. She was also an established painter, exhibiting her work in the Salon de Beaux-Arts (apparently one of her canvases was accidentally exhibited in an Edouard Manet gallery!).<sup>2</sup> The Polignac salon became a haven for new French music, with the first performances of works by Chabrier, d'Indy, Debussy, Fauré and Ravel. The next generation of composers included Francis Poulenc and the young Jean Françaix, introduced to the princess by renowned composition teacher Nadia Boulanger.

Written when Ravel was only 24, the *Pavane pour une infante défunte* became one of his best-known works. Orchestrated in 1910 due to its popularity and rearranged for many different solo instruments, the *Pavane* displays Ravel's interest in dance forms of the past. Based on the popular slow courtly dance of the Renaissance period, this *pavane* evokes Spanish flavours and is almost naive in its simplicity. Though simple, this short work displays much lyric tenderness and is well suited to this arrangement by Louis Fleury for flute and piano, as there is much opportunity for the exploration of the tonal colours of the flute. Although often criticised for its simplicity, Ravel's *Pavane pour une infante défunte* was obviously influential, as in 1987 Françaix wrote a similarly pensive piece titled *Pavane pour un Génie vivant* (Pavane for a living genius) to commemorate the fiftieth anniversary of Ravel's death, subtitled "to the memory of Maurice Ravel, who is still present among us".<sup>3</sup>

**Jean Françaix** (1912-1997)

*Quintette à Vent* no. 1 (1948)

Written in 1948 for the principal wind players of the Orchestre National de Paris, Françaix's *Quintette à Vent* no. 1 has been promoted by many wind quintets across Europe, including the *Bläserquintett*, the *Danish National Symphony Orchestra Wind Quintet* and the *Quintette à vent Françaix*, led by Jean-Pierre Rampal. One of Françaix's most popular works, it displays his ability to juxtapose the playful and quirky with the tender and lyrical. A

<sup>2</sup> Michael de Cossart, *The Food of Love: Princess Edmond de Polignac (1865-1943) and her salon* (London: Hamish Hamilton, 1978), 17.

<sup>3</sup> Robert Matthew-Walker, sleeve notes from *Jean Françaix: Scuola di Ballo, Ouverture anacréontique, Pavane pour un génie vivant, Sérénade Symphonie*, The Ulster Orchestra conducted by Thierry Fischer (Hyperion CDA67323, 2002).



dialogue can be seen between instruments, sometimes melancholy, but mostly humorous, and each part has been written to emphasise the distinct qualities of each instrument. This can be seen in the flute and oboe's bird-like gestures in their upper registers, the sinuous melodies of the clarinet, the bassoon's characteristic staccato accompaniment providing a secure downbeat, and the French horn's juxtaposition of serious, stately themes with muted and flutter tongued sections that are reminiscent of the laughter of a naughty school boy.

Françaix's *Quintette à Vent* no. 1 opens with a languid *Andante Tranquillo*, in which the French horn dominates with an angular melody. This mood is changed quickly when the horn announces a bright *Allegro assai* with a rapidly repeated semiquaver motif that features throughout the movement. Sweeping chromatic lines and well-articulated melodies are shared between all instruments, while interweaving semiquaver motifs in the flute and clarinet form a strong harmonic basis. A *Presto* movement follows, taking the form of a scherzo, with a jagged melody and rapidly changing dynamics. This is contrasted with a trio section where the clarinet takes the lead with a slow, mellifluous melody. Short bursts of the *Presto* reappear throughout the ever-slowing trio, until it returns in full with an energetic *Prestissimo* to end the movement. The third movement of this quintet is a Theme and variations that showcases the capabilities and qualities of each instrument in five very distinct variations. Françaix instructs the final movement of his wind quintet to be played in the manner of a French march - that is, at a fast pace! As in the first movement, the flute and clarinet spend the majority of this movement establishing the harmonic basis with a constant, rapid semiquaver triplet motif over which the other instruments share the rather disjointed melody of this brisk march. This semiquaver triplet motif features predominantly throughout the final movement, eventuating in its last *pianississimo* utterance, perfectly illustrating Françaix's comic timing of gestures.

In Geoffrey Thomason's notes to accompany the Bläserquintett's live recording of the piece in 1992 he says, "In a country where writing for wind instruments is virtually a national pastime, Françaix has been more generous than most French composers in contributing to their repertoire".<sup>4</sup> What is so remarkable about this undeniable fact is that Françaix was himself a pianist. His idiomatic writing for each instrument he composed for, to which this Wind Quintet will attest, shows his immense versatility and craftsmanship as a composer.

Thank you to all in the audience tonight, for sharing this wonderful music with me. Special thanks to my brilliant supervisors, Anne-Marie, Heather and Fiona, for their time and words of wisdom, Matthew for his camaraderie, my associate artists for their time and excellent musicianship and Alex, Mum, Dad, Catty and Dan for their constant love and support.

<sup>4</sup> Geoffrey Thomason, sleeve notes from *Jean Françaix In Concert, Berliner Bläserquintett, Marlon Hofmann, Richard Waage, Thorsten Rosenbusch, Johanna Peters, Michael Nellesen* (Kontrapunkt 32141, 1993).

## Biography Abby Fraser flute



Throughout her studies at the University of Tasmania's Conservatorium of Music, Abby Fraser has always had a passion for French flute music of the Twentieth Century. After graduating from a Bachelor of Music with First Class Honours on André Jolivet's *Chant de Linos* in 2007, Abby gained an Australian Postgraduate Award for Ph.D. candidature beginning in 2008.

Abby's PhD is focused on the flute works of prolific French composer Jean Françaix who wrote very generously for wind instruments, maintaining the desire to create 'musique pour faire plaisir' ('music to please'). This research aims to devise how Françaix's philosophy can be expressed through his music by presenting twelve of his flute works throughout six recitals. An accompanying exegesis will contextualise these performances and interrogate the composer's objectives in the technical and expressive mandate of these works. In addition to her postgraduate studies, Abby performed Mozart's *Flute Concerto in G Major* with the Hobart Conservatorium Orchestra in 2008, and has played flute and piccolo in the *Australian International Symphony Orchestra Institute* and the *Tasmania Discovery Orchestra*. Abby also enjoys casual work in the Music Library and tutoring in Music History at the University of Tasmania's Conservatorium of Music.



FACULTY OF ARTS

Conservatorium of Music

## **Final PhD Recital**

**Abby Fraser, flute**

with

**Gabriella Pusner, piano**

Friday 3<sup>rd</sup> June 2011 – 6:00pm  
Conservatorium Recital Hall  
Sandy Bay Road, Hobart

**Jean Françaix** (1912-1997)  
*Impromptu pour Flûte et Ensemble à Cordes* (piano reduction)  
 1983  
 Moderato – Largo – Scherzando – Moderato assai – Lento – Andante poetico

**Francis Poulenc** (1899-1963)  
*Sonate pour Flûte et Piano* (1957)  
 I Allegretto malincolico  
 II Cantilena  
 III Presto giocoso

## -Interval-

**Jacques Ibert** (1890-1962)  
*Pièce pour Flûte Seule* 1936

**Jean Françaix** (1912-1997)  
*Concerto pour Flûte et Orchestre* (piano reduction) 1966  
 Presto - Andantino - Scherzo - Allegro - Allegretto con spirito molto - Vivo subito

12 minutes, 13 minutes, interval 10 minutes, 6 minutes, 27 minutes  
 Tonight's concert will finish at approximately 7.10 pm



This recital is the culmination of Abby Fraser's PhD research on the interpretation of Jean Françaix's flute works. During the past three years, Abby has performed twelve of Françaix's flute works throughout six recitals, and

has written an exegesis to provide context to the works performed. Jean Françaix (1912-1997) was a prolific French composer who wrote in a neoclassical style, with modern harmonies and rhythms and an inherent French wit. When asked about his music, Françaix once said "I was told that my works were easy. These who say that probably never play my works themselves."<sup>1</sup> Of his 200 works, over a quarter were written for flute. Although Françaix's flute works are technically demanding, they are pleasing to the ear, reflecting his desire to create 'musique pour faire plaisir.' Abby's research aim has been to provide performance perspectives and discuss approaches to help solve the technical issues found in Françaix's flute works to ultimately please performers and audience alike. Two of Françaix's most virtuosic flute works will be presented in this evening's recital, among works by his contemporaries Jacques Ibert and Francis Poulenc.

<sup>1</sup> Jean Françaix, quoted on Jean Françaix Concours webpage, "Jean Françaix biography" [http://jeanfrancaixconcours.volla.net/index\\_fichiers/jeanfrancaixbiography.htm](http://jeanfrancaixconcours.volla.net/index_fichiers/jeanfrancaixbiography.htm) (accessed May 23, 2011).



**Jean Françaix (1912-1997)**

*Impromptu pour Flûte et Ensemble à Cordes* (piano reduction) (1983)  
Moderato – Largo – Scherzando – Moderato assai – Lento – Andante poetico

The *Impromptu* for flute and piano reduction is, as its title suggests, a capricious display of the flute's capabilities. Opening with a playful *Moderato*, the material subsides into a languid *Largo* section. An effervescent *Scherzando* follows, with short articulated passages that are interjected between the flute and accompaniment. From a dramatic end to this section emerges a flute cadenza, which expands on previous themes of the piece. This digresses to a serene *Andante poetico*, which lasts until the final few bars, where a sudden recall of the *Scherzando* provides a bold end to this charming work.

Though originally scored for flute and string ensemble, the accompaniment of Françaix's *Impromptu* is adapted to piano reduction for practicality of performance. The piano reduction does however raise the issue of the translation of dialogue, in this case, reducing 5 voices, played by 11 string instruments, down to just one piano. As such an important aspect of Françaix's style, the reduction has been carefully considered in reflection of the original scoring, highlighting important voices accordingly.

**Francis Poulenc (1899-1963)**

*Sonate pour Flûte et Piano* (1957)  
I. Allegretto malinconico II. Cantilena III. Presto giocoso

Francis Poulenc composed the *Sonata* for flute and piano for Jean-Pierre Rampal in 1957 in memory of American patron, Elizabeth Sprague Coolidge. According to Rampal, the work was a collaborative effort between himself and the composer. Many rehearsals in Poulenc's Parisian flat were spent piecing various segments of manuscript together and solving issues with the flute part until the première in 1958 at the Strasbourg Festival by Rampal, and Poulenc at the piano.

Seasonal changes are often used when describing this work. The opening *Allegretto malinconico* provokes summery images, while in the *Cantilena*, the leaves have fallen from the trees and winter has set in. A return to jollity is seen in the sprightly *Presto giocoso*, where blossoms cover the trees and themes from the opening movement are restated towards the end to remind us that summer is nearing again.

**Jacques Ibert (1890-1962)**  
*Pièce pour Flûte Seule* (1936)

Jacques Ibert and Jean Françaix are often said to have composed in the same vein, yet it is believed that they never met. Both composed light, graceful melodies with quixotic mood changes, sharing the same wit and fondness for wind instruments, as demonstrated in their highly virtuosic flute concertos. These were written for prominent flautists of the time; Ibert wrote his concerto in 1934 for Marcel Moyse, and Françaix's in 1967 was dedicated to Jean-Pierre Rampal.

Ibert's *Pièce pour Flûte Seule* is said to have been written in less than an hour and given to Moyse to sight-read at a reception after his premiere performance of the Ibert *Concerto* in 1937. The hostess of the reception held at the French Embassy in Prague asked Moyse to bring his flute to entertain the guests. Ibert presented his simply titled *Pièce* to Moyse, directing him "to play all of the rhythms, dynamics, articulations and nuances, exactly as written!"<sup>2</sup>

It is difficult to imagine how Moyse sight-read this short, yet still highly virtuosic, piece of manuscript in the company of numerous distinguished guests, yet it must have made an impact, as Ibert's *Pièce pour Flûte Seule* became a prominent work in the French flute repertoire of the twentieth century.

<sup>2</sup> Susan S. Fries, *My Teacher: Remembering Marcel Moyse* (Bloomington, Ind.: Author House, 2007), 91.

**Jean Françaix (1912-1997)**

*Concerto pour Flûte et Orchestre* (piano reduction) (1966)

Presto - Andantino - Scherzo - Allegro - Allegretto con spirito mollo - Vivo subito

Of the concertos, ranging from his first, for piano in 1936 to his last, for accordion in 1993, the Flute Concerto lies in the middle, written in 1966.

Françaix's Flute Concerto received its World Première performance in 1967 by noted French flautist Jean-Pierre Rampal and the Orchestre de chambre de Cologne, directed by Helmut Müller-Bruhl and was performed again the following year in Paris.

This concerto displays Françaix's typical Gallic style, with characteristically virtuosic passages and bird-like figures interspersed with graceful, lyrical melodies. Though not distinctly marked, this concerto takes the form of many classical concertos with different sections of contrasting tempo and mood, as seen in a *Presto*, *Andantino*, *Scherzo*, and the final *Allegro*. Françaix's usual flamboyant cadenzas feature in the first and last movements, with a few cadenza-like bursts in the slow *Andantino*. Also prevalent in this concerto are cyclic ideas, where the main themes of previous movements are revisited, sometimes cleverly disguised in different keys and time signatures to their original statement. This occurs in the final movement where each of the main themes of previous movements appear in quick succession in the flute and accompaniment, immediately before the final cadenza. This has the effect of reminding the listener of the journey they have just travelled, providing unity to the work.

Thank you to all in the audience tonight, for sharing some of my favourite flute music with me. Special thanks to my brilliant supervisors, Anne-Marie, Heather and Fiona, for their time and words of wisdom, Matthew for his camaraderie, Gabriella for her time and excellent musicianship and all of my family and friends who have travelled far and wide to be here, in particular Alex, Mum, Dad and Catty for their constant love and support.

## **Appendix D: Additional concerts undertaken during candidature**

### **May 16, 2008**

Wolfgang Amadeus Mozart *Symphony No. 35 “Haffner”* and Max Bruch *Symphony in E flat major* Opus 28, Conservatorium Symphony Orchestra, Conservatorium Recital Hall, Hobart, Tasmania

### **May 30, 2008**

Johanna Van Tienen *Zephyr* and Dylan Sheridan *Psalm 84*, Conservatorium Composers Concert, Conservatorium Recital Hall, Hobart, Tasmania

Darius Milhaud *Suite Française*, Wind Ensemble Concert, Conservatorium Recital Hall, Hobart, Tasmania

### **June-July, 2008**

Participation in various concerts with Derwent Valley Concert Band on tour of Europe

June 28 contest in Roselare, Belgium

June 29 street parade in Douai, France

July 4 ‘Days of Music’ opening concert in Rastede, Germany

July 5 Concert in Oldenburg, Germany

July 6 Rastede, Germany

July 10 Parade in Monza, Italy

July 11 Contest in Monza, Italy

July 13 Parade competition in Monza, Italy

### **September 19, 2008**

Wolfgang Amadeus Mozart *Flute Concerto No. 1 in G* K313 (cadenza by Claude-Paul Taffanel), soloist with the Conservatorium Symphony Orchestra, Conservatorium Recital Hall, Hobart, Tasmania

### **October 4, 2008**

Franz Doppler *Andante et Rondo* for two flutes and piano, fundraising concert for the Cancer Council at St Michael’s Collegiate School, Hobart, Tasmania

### **November 23, 2008**

Excerpts from Jean Françaix’s *Divertimento* for flute and piano, Derwent Valley Concert Band, Town Hall, Hobart, Tasmania

### **December 13, 2008**

Gustav Mahler *Symphony No. 6 “The Tragic”*, piccolo, Australian International Summer Orchestra Institute, Federation Concert Hall, Hobart, Tasmania

### **February 7, 2009**

Igor Stravinsky *Firebird Suite*, Tasmanian Youth Orchestra, Ulverstone, Tasmania

### **March 29, 2009**

Igor Stravinsky *Firebird Suite* and Debussy *Syrinx* for solo flute, Tasmanian Youth Orchestra, Ten Days on the Island Festival, Port Arthur, Tasmania



**July 18, 2009**

Felix Mendelssohn *A Midsummer Night's Dream* Overture, *Violin Concerto in E minor*, Op. 64 and *Scottish Symphony*, Hobart Chamber Orchestra, St David's Cathedral, Hobart, Tasmania

**November 4, 2009**

Jean Françaix *Trio pour Flûte, Viloncello et Piano* and Arcangelo Corelli *La Follia*, Paul Taylor's Chamber Music Recital, Conservatorium of music, Hobart, Tasmania

**April 11, 2010**

Sibelius *En Saga*, C. Franck *Symphonic Variations*, Tchaikovsky *Symphony No. 1*, first flute, Tasmanian Discovery Orchestra, Stanley Burbury Theatre, University of Tasmania, Hobart

**April 21, 2010**

Pierre-Max Dubois *Petite Suite* for flute and bassoon, Percy Grainger *Over the Hills and far Away*, Gustav Holst *Suite* for Military Band No. 1, Wind and Brass Showcase, Conservatorium Recital Hall, Hobart, Tasmania

**May 30, 2010**

Mozart *Symphony No. 39*, first flute and Weber *Clarinet Concerto*, second flute, Conservatorium Symphony Orchestra, Conservatorium Recital Hall, Hobart, Tasmania

**June 10, 2010**

Ludwig Van Beethoven *Trio for flute, bassoon and piano* Wo037, Bohuslav Martinu *Trio* for flute, cello (bassoon) and piano and Pierre-Max Dubois *Petite Suite* for flute and bassoon, Rosemany Antonini's Chamber Music Recital, Conservatorium Recital Hall, Hobart, Tasmania

**June 11, 2010**

J.S. Bach *Coffee Cantata*, Diyana Md Noor and Li Sun Ng's Chamber Music Recital, Conservatorium Recital Hall, Hobart, Tasmania

**August 25, 2010**

Ralph Vaughan Williams *Sir John In Love*, first flute, Australian Shakespeare Festival, Stanley Burbury Theatre, University of Tasmania, Hobart

**August 29, 2010**

Hector Berlioz *King Lear*, excerpts from Giuseppe Verdi's *Othello*, Felix Mendelssohn *A Midsummer Night's Dream* Overture, Piotr Ilyich Tchaikovsky *Romeo and Juliet*, second flute, Australian Shakespeare Festival, Tasmanian Discovery Orchestra, Stanley Burbury Theatre, University of Tasmania, Hobart

**September 7, 2010**

Jean Françaix *Sept Impromptus* for flute and bassoon, Heitor Villa-Lobos *Bachianas Brasileiras No. 6* and Pierre-Max Dubois *Petite Suite* for flute and bassoon, 3MBS FM 'Live at the Convent' radio program, Abbotsford, Victoria

**September 3, 2010 (CD included)**

Claude Bolling *Suite for Flute and Jazz Piano Trio*, Matthew Ives - drums, Steve Bumford - piano, Charles Harris – bass, Postgraduate Lunchtime Recital, Conservatorium Recital Hall, Hobart, Tasmania

**September 12, 2010**

Witold Lutoslawski *Dance Preludes* (3<sup>rd</sup> Version, 1959), Luigi Dallapiccola *Piccola musica notturna*, John McCabe *The Lion, The Witch and The Wardrobe: Suite*, Ralph Vaughan Williams *The Lark Ascending*, Ottorino Respighi *Gli Uccelli*, first flute, Tasmanian Discovery Orchestra Sinfonietta, Conservatorium of Music Recital Hall, Hobart, Tasmania

**September 15, 2010**

Jean Françaix's *Sept Impromptus* for flute and bassoon, movements 1 and 4, Henri Duparc *Four Songs* (arranged by Paul Dean), Igor Stravinsky *Octet*, Frank Tichelli *Blue Shades*, Conservatorium Wind and Brass Showcase, Conservatorium Recital Hall, Hobart, Tasmania

**October 3, 2010**

Scott McIntyre *Sonata* for flute movement II, John McCrae *Highlands* and Sophie Spargo *The Road Less Travelled*, Conservatorium Composers Concert, Conservatorium Recital Hall, Hobart, Tasmania

**November 2, 2010**

Césaire Cui *5 pieces* for flute, violin and piano, Chamber music recital, Conservatorium Recital Hall, Hobart, Tasmania

**November 5, 2010**

Jean Françaix *Sept Impromptus* for flute and bassoon, Heitor Villa-Lobos *Bachianas Brasileiras No. 6*, 'Abby Rose' Chamber music recital, Conservatorium Recital Hall, Hobart, Tasmania

**December 13-14, 2010**

Selections from Jean Françaix's *Sept Impromptus* for flute and bassoon, 'Abby Rose' at University of Tasmania graduation ceremonies, Stanley Burbury Theatre, Hobart

**March 6, 2011**

Scott McIntyre *The Ice Barrier*, PhD Composers Concert, Conservatorium of Music Recital Hall, Hobart, Tasmania

**April 2, 2011**

Ottorino Respighi *The Pines of Rome*, Tasmanian Youth Orchestra, Launceston, Tasmania

**April 3, 2011**

Ottorino Respighi *The Pines of Rome*, Tasmanian Youth Orchestra, Hobart, Tasmania

**May 22, 2011**

Nikolai Rimsky-Korsakov *Capriccio Espagnol* Op. 34, Igor Stravinsky *Symphonies d'instruments à vent*, Dmitry Shostakovich Symphony No. 9 in E flat major Op. 70, flute and piccolo, Tasmanian Youth Orchestra, Stanley Burbury Theatre, University of Tasmania, Hobart

**May 27, 2011**

John McRae *Within the Darkness*, Cheng Zhang *The Moon at the Fortified Pass*, Michael Young *Fire*, Katherine Pearce *By the River*, Conservatorium Composers Concert, Conservatorium of Music Recital Hall, Hobart, Tasmania

**May 29, 2011**

Pierre Max Dubois *Quatuor pour Flûtes* I. Fêtes, Jacques Ibert *Pièce pour Flûte Seule* Wind and Brass Showcase, Conservatorium of Music Recital Hall, Hobart, Tasmania

**June 18, 2011**

Claude Bolling *Suite for Flute and Jazz Piano Trio*, Matthew Ives - drums, Steve Bumford - piano, Charles Harris – bass, RSL Club, St Helens, Tasmania

**July 3, 2011**

Paul Stanhope *Groundswell*, Philip Glass Concerto for Saxophone Quartet and Orchestra, Jean Sibelius Symphony No. 2 in D Major Op. 43, Tasmanian Discovery Orchestra, Stanley Burbury Theatre, University of Tasmania, Hobart

**August 5-7, 2011**

Wolfgang Amadeus Mozart, *The Magic Flute*, principal flute, University of Tasmania Conservatorium of Music, Theatre Royal, Hobart, Tasmania

## **Appendix E: Presentations throughout candidature**

### **May 20, 2008**

“A general overview of French flute works of the twentieth century including the Paris conservatoire *solos de concours*”

Music Research Methodology, UTAS Conservatorium of Music

### **October 10, 2008**

“An introduction to Jean Françaix and his flute works”

Postgraduate forum, UTAS Conservatorium of Music

### **May 4, 2009**

“Françaix’s Flute Duetti”

Postgraduate forum, UTAS Conservatorium of Music

### **July 2, 2009**

“Muriel Bellier on Jean Françaix”

Postgraduate forum, UTAS Conservatorium of Music

### **April 23, 2010**

“Jean Françaix and the salon of the Princess de Polignac”

Postgraduate forum, UTAS Conservatorium of Music

### **October 1, 2010**

“Dialogue in Françaix’s flute works”

Postgraduate forum, UTAS Conservatorium of Music

### **December 3, 2010**

“Dialogue in Françaix’s flute works”

Musicological Society of Australia/New Zealand Musicological Society 2010

National Conference at Otago University, Dunedin, New Zealand

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